

# HIT PARADER

35 CENTS/CDC

A CHARLTON PUBLICATION

FEBRUARY

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**FOUR TOPS** groovy sounds



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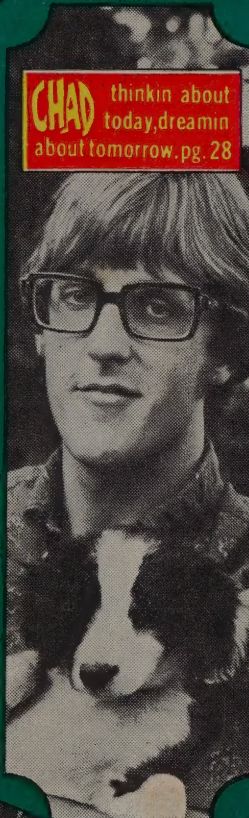
LONDON SCENE



**Brian** it's like this with the Beach Boys. pg. 14



**Jill** the one-month MAMA...pg. 17



**CHAD** thinkin about today, dreamin about tomorrow. pg. 28

**HAVE THE ROLLING STONES GONE TOO FAR?**



**MELLOW YELLOW**  
**A HAZY SHADE OF WINTER ECHOES**  
**I KNOW I'M LOSING YOU TALK TALK**  
**HAPPENINGS TEN YEARS TIME AGO**  
**I'M READY FOR LOVE**  
**A PLACE IN THE SUN**  
**98.6**  
**TIME AFTER TIME**  
**SHE COMES TO ME**  
**WE GOT A THING THAT'S IN THE GROOVE**  
**HE WAS A FRIEND OF MINE**  
**WHISPERS**  
**LIVING FOR YOU**  
**STOP, STOP, STOP**  
**LOOK THROUGH MY WINDOW**  
**IT'S ONLY LOVE**  
**PLEASE SAY YOU'RE FOOLIN'**  
**COMING HOME SOLDIER**  
**THERE'S GOT TO BE A WORD**  
**I'M YOUR PUPPET**  
**WINCHESTER CATHEDRAL**  
**WHO AM I**  
**GAMES THAT LOVERS PLAY**

**IF IT'S HAPPENING... IT'S HERE!**

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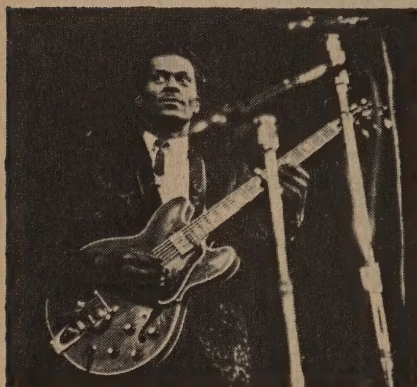
# WE READ YOUR MAIL



Dear Editors:

Being a person in my middle teens who is part of the Chuck Berry revival, I appreciated the "Blues Project" article in the November issue. One thing bothers me. The first Chuck Berry record I got was "Chuck Berry in London", which was tremendous. But then I got other albums, all of which, in comparison, stink ("Fresh Berries", "St. Louis to Liverpool"). I can't see how a person who could sing the blues with such soul could also do such stupid stuff.

Sincerely,  
Harold Torf  
Cincinnati, Ohio



**CHUCK BERRY**

Dear Sir:

I would really like to congratulate you on having the grooviest magazine out. I've been reading Hit Parader over a year and I buy it every month. I'm glad there is finally a magazine that writes about people trashy magazines won't write about.

I have just finished reading the November issue and was it groovy. The Dylan - Donovan article really explained how both of these groovy singers are much different from each other. That sound story was also really fantastic, too. And you sure are right about that idiotic Napoleon XIV -- he is cracked.

Thanks for having groovy stories on Phil Ochs, Blues Project Tom Rush, Eric Anderson, Dave Von Ronk and others. Keep up stories on Dylan, Donovan, Byrds, Spoonful and all the other groovy people. Please! I have a special favor to ask you. Please, please, please would you run a story and pictures on a fantastic new group called Terry Knight and the Pack. Please!

In case you should print this letter in your mag, I am writing my full address so anyone who has the same musical taste as me would write to me. Keep up the good work.

Sincerely,  
Sharon Smithline  
6637 Yellowstone Blvd.  
Forest Hills, N.Y. 11375

Dear Editor:

I just read your story on the Kingsmen and thought it was great. How about a couple of more stories on them? Now how about something on the Ventures? They are great.

John George  
Cambridge, Mass.

Dear Sirs:

I am a Marine in Viet Nam and I bought a copy of your magazine, Hit Parader, at the PX. In this issue (August), on page 60 in "We Read Your Mail", I would like to disagree with a certain Richard Chinn of Province, Ky. He stated right on the line that we do not belong in Viet Nam.

He says that he has a deep sense of pride in his country. This is known as loyalty. He is not too loyal if he can't see America's point. We are here to help this country rid themselves of communism. Yet he says it is not communism that we are fighting.

Everybody knows that once South Viet Nam is taken over by the Reds, then all of South East Asia might as well join hands with the Commies.

Many Americans have died in this war. All colored skins have fought next to each other here, yet we are called animals.

People burn draft cards, call us baby killers, animals, but what are they doing besides causing havoc?

There are countries that are just waiting for the American people to ruin America so that they can take over, and do you know something, Mr. Chinn? It's working.

Thank you.

Sincerely yours,  
Pat Holmes  
San Francisco, Calif.

Dear Editor:

Please don't throw this letter in the ash can, READ IT!

First off, I would like to commend you on the excellence of your fabulous mag, "Hit Parader", which is great. I love it! It isn't full of mushy stories, but (in my opinion)

stories based on reality and truth. You may include me as a new and permanent "Hit Parader" reader.

Now for the real payoff. I am a guy with a variety of musical tastes. I like all groups who play R&B.

However, while reading (and thoroughly enjoying) the September issue of H.P., I stumbled onto "The Yardbirds Blow Your Mind, But Why?"

After reading the story, I ran to my record collection to find "Heart Full Of Soul". (I had never paid much attention to it before.) I put it on the phonograph and watched needle connect with groove.

"By Golly!!!" I shouted in sheer amazement, "they've got it!" Could this music be REAL? It is unequaled in its pure, clean, and even weird sound.

I do not hesitate for one moment to say that the Yardbirds have the most original sound on the charts today. (Their music, I have noticed, has been copied by the Rolling Stones, the Who, the Spencer Davis Group, the Kinks, and yes, even the Beatles.)

These guys are on fire with talent! Their sound runneth over! Next time you hear a Yardbird record, listen closely: you will hear an electronic "wall of sound", which can not be duplicated or broken down by any other group on the market today. All I can say is, I would dearly love to see them get the break that they deserve. I am sure the editors agree on this point!

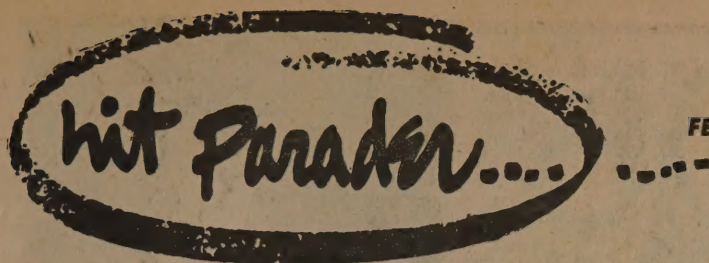
A devoted Yardbird fan and admirer,  
Larry B. Burge  
Newport, N.C.



**We do.**

(Continued on page 54)





FEBRUARY 1967

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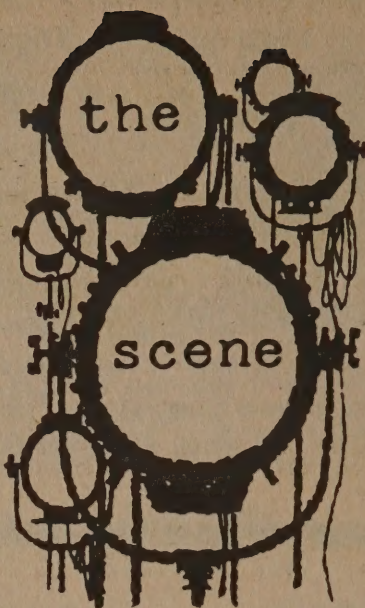
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(WE NEED THE MONEY!)



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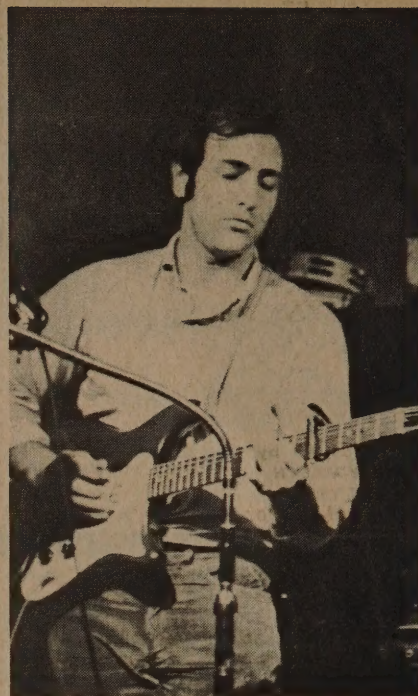


The successful rock and roll stars of today have paid part of their dues in blues, the blues of the 1950's. Certain records by Chuck Berry, Fats Domino, Elvis, Little Richard, Buddy Holly, Carl Perkins (etc.) were real head-kickers for any kid with a good ear. Two of the enthusiastic listeners from that era are Mike Bloomfield of the Paul Butterfield Blues Band and Danny Kalb of the Blues Project. (To attempt a list of current performers addicted to those records would be impossible, but it's safe to say that anyone between the ages of 22 and 28 are hopeless cases.)

Bloomfield says, "I had been hearing blues records since I was 13. I really liked them, but I didn't know they were blues. There were Chuck Berry songs I especially liked - "Deep Feeling" and 'Wee Wee Hours'. It was the seniority of those blues notes. I could hear them in Gene Vincent guitar solos and Fats Domino songs."



"I liked certain Chuck Berry songs because of the seniority of blues notes."



"Folk music is a straightjacket for someone who's not out of the tradition."

This same generation is responsible for the short lived folk music fad. (Remember Hootenanny?) As jazz became more rhythmically complicated, college kids got bored with it and turned to folk music. Jazz became too complicated to perform. There used to be a heck of a lot of college Dixieland bands, for instance, so the switch to jug bands and folk guitar or banjos was quite simple.

Bloomfield continues, "One of my main influences was Lightning Hopkins and for a long time I played a lot of folk guitar - Travis style, finger picking - and a lot of country blues. My main influence today is B.B. King. Enough cannot be said about B.B. I consider him a major American artist."

Folk music and country blues, being mainly solo guitar forms, created hundreds of young virtuosos on that instrument. The electric Beatles and their folk melodies (The Animals' "House of the Rising Sun" helped too), went straight to the hearts of folk hippies and made them think. According to Danny Kalb, "Folk music is a straightjacket for someone who's not out of the tradition. I felt something much more external about playing rock music - electric music. It was much more worldly and 'today'. Also the rhythm gassed me." Those folkies who couldn't afford to trade up to the electric solid body Fenders, Gibsons and 12-string Rickenbackers slipped a pick-up on their old beat acoustics and stepped into a really-not-so-new phase of pop called folk rock. These folk virtuosos brought tasty, imaginative guitar styles into rock and made it good music. □



## •TIME AFTER TIME



(As recorded by Chris Montez/A&M)  
**SAMMY CAHM**  
**JULE STYNE**

What good are words I say to you?  
They can't convey to you what's in my heart  
If you could hear instead  
The things I've left unsaid!

Time after time I tell myself that I'm  
So lucky to be loving you  
So lucky to be the one you run to see  
In the evening when the day is through  
I only know what I know, the passing  
years will show  
You've kept my love so young, so new.  
And time after time you'll hear me say  
that I'm  
So lucky to be loving you.

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## •GAMES THAT LOVERS PLAY

(As recorded by Eddie Fisher/RCA Victor)

**LAST**  
**KUSIK**  
**SNYDER**  
**LOOSE**

There are games that many foolish lovers play  
Blindly chasing happy endings come what may  
Never caring who gets hurt along the way  
Let's not play those games that lovers play.

Sometimes lovers hurt each other, telling lies  
Acting out charades behind their smiling eyes  
If you love me, darling, you must realize  
We can't play those games that lovers play.

When I whisper I'll be yours eternally  
In my heart I feel our love is meant to be  
It's not just to have you share one dream with me  
I'm not playing games that lovers play.

Sometimes lovers hurt each other, telling lies  
Acting out charades behind their smiling eyes  
If you love me, darling, you must realize  
We can't play those games that lovers play  
Let's not play those games that lovers play.

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## •COMING HOME SOLDIER

(As recorded by Bobby Vinton/Epic)

**BOBBY VINTON**  
**GENE ALLEN**

I'm coming home  
I'm coming home  
I'm coming home  
Home, I'm coming home  
Coming home from across the sea  
Home, I'm coming home  
No more marching and fighting for me.

I am a soldier  
A coming home soldier  
No purple heart do I wear on my chest  
I'm just a soldier  
A coming home soldier  
I know that I have done my best.

You are the girl I left behind  
Waiting patiently  
You said you didn't mind  
Because I was helping to keep our land free.

I am a soldier  
A coming home soldier  
No purple heart do I wear on my chest  
I'm just a soldier  
A coming home soldier  
I know that I have done my best.

I'm coming home  
I'm coming  
I'm coming home  
I'm coming home.  
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## •WE GOT A THING THAT'S IN THE GROOVE

(As recorded by The Capitols/Karen)  
**STORBALL**

We got a thing that's in the groove  
We got a thing that's in the groove  
It's so hip it'll make you move  
Yes, we got a thing that's in the groove.

Well, it's a feeling you can't explain  
People it'll put you in a thing  
It'll make you so, you can't stand still  
Baby, do you get thing feeling  
We got a thing that's in the groove  
It's so hip it'll make you move.

I know you wanna shout  
Even little girls jumpin' about  
Look at Linda go  
She wants to let us know  
Yes we gotta thing  
Yes we gotta thing  
Yes we gotta thing  
Here we go, here we go  
Here we go, here we go  
Just a little bit of soul now  
Just a little bit louder  
And more soul, and more soul  
I know, you know, everybody's gonna know  
It's here, it's there, it's everywhere.

So let down your pretty hair  
Yes we gotta thing  
Yes we gotta thing  
Boo-ga-loo, boo-ga-loo  
Philly dog, philly dog  
Do the jerk, do the jerk  
Do the monkey, do the monkey  
Do the jerk, do the jerk.

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## •LIVING FOR YOU

(As recorded by Sonny & Cher/Atco)  
**BONO**

The summer flowers are waitin'  
The birds pair off for matin'  
A bee was polinatin'  
And I was calculation'  
like a silly fool  
Wonderin' what to do  
Wonderin' what to do.

I played the part of a queen sittin' upon a throne  
Deep down inside I felt the same way as you wonderin' too, wonderin' too.

Baby, then it happened  
Like it's happened to millions before  
I took one look at your face  
I wanted to see it some more  
And I tried playing it cool  
Like a silly fool, wonderin' what to do.

Baby, I knew that I could never live without you  
I went right home and I wrote a song all about you  
Nothing had ever happened to me like this before

I was afraid but I knew I had to see you once more.

My minutes turned to hours  
My hours turned to days  
My rotor head got straighter  
I exited my maze  
And I did something new  
I started living for you  
I started living for you.

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## •TALK TALK

(As recorded by The Music Machine/Original Sound)

**BONNIWELL**

Got me a complication  
And it's an only child  
Concern my reputation as something more than wild  
I know it serves me right but I can't sleep at night  
I have to hide my face or go some other pla-a-ace  
Can't seem to talk about the things that bother me  
And seem to be what everybody has against me  
Oh-h, oh-h all right.

I won't cry out for justice  
Admit that I was wrong  
I'll stay in hibernation  
Till the talk subsides to gone  
My social life's a dud  
My name is really mud  
I'm up to here in lies  
I guess I'm down to size, to size.

Here's the situation  
How it really stands  
I'm out of circulation  
And I've all but washed my hands  
My social life's a dud  
My name is really mud  
I'm up to here in lies  
I guess I'm down to size, to size  
Talk, talk, talk, talk, talk, talk.

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# Have the ROLLING





# STONES GONE TOO FAR ???



*That silly photo on the left appeared on the sleeve of "Have You Seen Your Mother, Baby" It raised eyebrows in America and giggles in England. Above, Mick and creative head Andrew Oldham discuss Stones' "bad boy" image.*

Recently, I went to see "Molly Richard" and "Sarah Jagger" - names Keith and Mick have been called since their single, "Have You Seen Your Mother, Baby, Standing In The Shadow?", has been published. On the record sleeve, they are dressed as women.

We had a new meeting place - at the May Fair Hotel where manager Andrew Oldham had taken a suite while his new office in New Oxford Street is being prepared. Mick was reclining in an armchair, dressed in a grey silk shirt which was approximately the same color as Keith's seven o'clock shadow chin. Keith lounged on a divan opposite.

They both looked tired and were recovering from a touch of "The Jimmy Saviles", for whom they had been doing a 208 broadcast that afternoon.

"The photograph was just a laugh," said Keith. "There's no deeper interpretation to be placed on it than that. A photographer in New York took the picture as a giggle. We intend to bring it out in the U.S. as cover for the single and on the flipside a photo of all of us dressed normally."

Mick was in one of his couldn't-care-less moods and added that he did not care much for the typical American Mother anyway, and if they found it objectionable that was too bad!

"We adopted the names of 'Molly' and 'Sarah' for fun," said Keith, continuing with: "I think Bill must get the 'king of the queens' award for his portrayal of the bird in the bathchair in the uniform. I mean just look at her." He indicated the picture in the NME, "I mean, that's the one who pressed the button, isn't it?"

At this point I was played the new single and instructed that I should write about this, as both boys were tired of the reporters who came up and just wrote about themselves. Mick gave me his impression of this type.

He started off - "I arrived at the hotel and the Stones did not give me any tea. I was very tired. I had been tramping the streets all day for features. The Stones did not seem to care. I had done three features. The Stones still did not give me any tea!"

Acknowledgment is hereby given to the May Fair Hotel tea service and the Rolling Stones' hospitality. I was plied with no less than six cups of tea - with sugar!

I then listened to the new single, "Have You Seen Your Mother, Baby, Standing In The Shadow?", which is augmented by three trumpets.

Keith gave me his review of the track.

"We tried trombones, saxes and nearly all permutations of brass before arriving at the trumpets," said Keith. "Everything but the trumpets dragged. If you have a question about the lyric you must ask Mick - that's his department."

This is the first admission I had had from either that one was responsible for the music and one for the words.

Lyricist Mick Jagger gave me his interpretation of the words: "I get the ideas for the words by sitting down and following a train of thought - one thing just leads to another. This is simply about a boy and his bird. Some songs I write are just for a laugh. Others are extensions of ideas. This is a mixture of both."

cont. on next page



# Have the ROLLING



*Image-wise, the Stones have come quite far. However, it would be difficult to say in which direction. Brian doesn't look like he's bad below.*



**cont. from last page**

"You must listen to it and place your own interpretation on the lyric. There is no attempt to present a controversial 'Mother' theme. 'Mother' is a word that is cropping up in a lot of numbers."

Keith informed me that the Stones are introducing a lot of instrumentally augmented tracks on their next LP and that they had chosen this particular track as their new single simply because they liked it.

"We don't ask ourselves what is most commercial," Keith explained. "We simply say - we like this one best. What we have liked over the past few years has proved to be what the young people like, so this is how to choose a single."

"This is probably the way that Mozart wrote. He wrote for himself. So do we. And it is a happy coincidence that what we like should also be what our public likes."

The Stones believe that this is, musically, the most progressive number they have recorded and they are already working on the next one, which will be technically even further forward.

"I'm not going to burst into tears if this doesn't go to number one," Mick commented.

"At least it is the best we could do and I am satisfied that we have given our best."

Were the Stones looking forward to their tour, which commences tonight (Friday) at London's Royal Albert Hall? Keith stated that he was, especially to going up north. And Mick only mentioned that he had previously met Ike and Tina Turner, who are also on the bill.

"What did you say to them?" I asked.



# STONES GONE TOO FAR ???



"I said, 'Hello Tina Turner,'" said Mick. Which was much more like Mick Jagger usually is.

Do the Stones look forward to healthy competition from the Walkers-Troggs tour, which is on the road at the same time?

"I hadn't thought about it," admitted Mick, "but I wouldn't worry about it. I hope they have full houses. I hope we have full houses. I hope everyone has full houses," he finalized, leaning back in the armchair, obviously delighted with his new-found magnanimity.

"The Troggs are interesting," said Keith. "They are developing simplicity. We are trying to progress, but in a different direction - forward!"

How bad is Brian Jones' hand and will he be able to play on the tour?

Keith answered: "Brian was telling me that shortly before he broke the tendons in his hand someone had asked him if he had insured his hands. And just after that he broke his hand while climbing. Strange, isn't it?"

"He could play slowly with the hand while we were doing the Ed Sullivan show - I think he'll manage the tour all right."

At this point, Andrew Oldham, back from golf, announced my time was up. And he asked not to be mentioned in the article. Request granted - almost. □



John Lennon



Eric Burdon

## NEWEST NEWS

### NEXT BEATLE FLICK

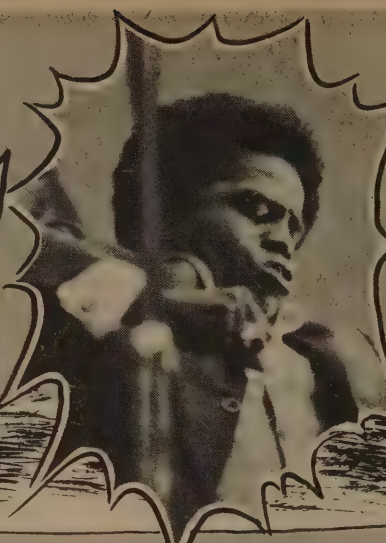
The Beatles may have chosen their next film. Script writer, Owen Holder, who wrote the screenplay for "A Funny Thing Happened On The Way To The Forum", has submitted an idea that Paul, Ringo and Brian Epstein approved. The new Beatles film will focus upon one member of the group yet to be chosen, who will have a split personality with four different sides to his character. Besides his real self, he will imagine himself as the other three Beatles. There will be fewer songs this time, but the entire score will be written by John and Paul. Filming should start in January.

### ERIC'S NEW ANIMALS

Eric Burdon has retained Barry Jenkins as drummer. The other three Animals are, bassist, Danny McCulloch, a 21-year-old Londoner who has backed Jerry Lee Lewis and John Lee Hooker. Johnny Weider lead guitar, a 19-year-old Londoner and one-time member of John Mayall's Bluesbreakers. Tom Parker, organ, who is also Crispian St. Peters' musical director.



# WOWIE ZOWIE



## James Brown Contest

### WIN SOME REALLY SWELL STUFF FOR FREE

(Well, actually it will cost you 5 cents for a stamp)

Everything you own becomes our property after 12 A.M. midnight (standard mountain time) September 30th, 1967. Oh ho ho, we're only kidding. Below you'll find the really for truly rules and swell prizes.

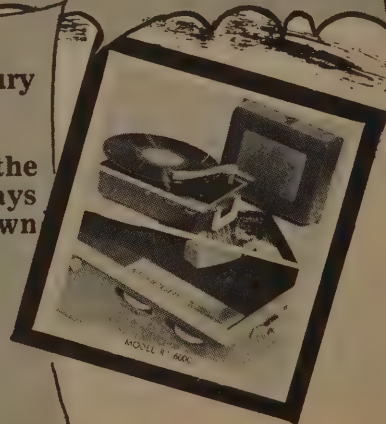
1. First of all, this is a twenty-five (25) words or less deal. Tell us why you dig James Brown.
2. Please write legibly.
3. Winning entries will be judged by the Hit Parader staff and become the exclusive property thereof.
4. Here's a hint on how to win. We'll select our favorite entries on the basis of originality, neatness and clear thinking.
5. Mail your entry to **WOWIE ZOWIE JAMES BROWN CONTEST, HIT PARADER, DERBY, CONN.**

# WOWIE ZOWIE PRIZES

1st prize winner will receive a transistorized, portable Mercury radio-phonograph combination, model R.P. 6000.

4 more winners will each receive 4 James Brown L.P.s on the Smash label. They include "Grits & Soul", "James Brown plays James Brown Today & Yesterday", "Presenting the James Brown Show", and "James Brown Plays New Breed".

Start the new year off right by digging James Brown, because no entries will be considered after January 1, 1968.





## ●HAPPENINGS TEN YEARS TIME AGO

(As recorded by The Yardbirds/Epic)  
KEITH RELF  
JAMES MCCARTY  
JEFF BECK  
JIMMY PAGE

Meeting people along my way  
Seemingly I've known one day  
Familiarity of things that my dreaming  
always brings  
Happenings ten years time ago  
Situations we really know  
But the knowing is in the mind  
Sinking deep into the well of time  
Sinking deep into the well of time.

Walking in a room I see  
Things that mean a lot to me  
Why they do, I never know  
Memories don't strike me so  
Memories don't strike me so.

It seems to me I've been here before  
The sounds I heard and the sights I saw  
Was it real, was it in my dreams  
I need to know what it all means.

Happenings ten years time ago  
Situations we really know  
But the knowing is in the mind  
Sinking deep into the well of time  
Sinking deep into the well of time.  
Copyright 1966 by Yardbirds Music Ltd., London. Rights for the U.S.A. and Canada controlled by Leo Feist, Inc., New York, New York.

## ●A HAZY SHADE OF WINTER

(As recorded by Simon & Garfunkel/Columbia)  
P. SIMON  
Time, time, time  
See what's become of me  
While I looked around for my possibilities  
I was so hard to please  
But look around leaves are brown and the sky is a hazy shade of winter.

Hear the Salvation Army band  
Down by the river side  
It's bound to be a better ride than what you've got planned  
Carry your cup in your hand  
And look around ya leaves are brown now and the sky is a hazy shade of winter.

Hang on to your hopes, my friend  
That's an easy thing to say but if your hopes should pass away  
Simply pretend that you can build them again  
Look around, grass is high  
The fields are ripe  
It's the springtime of my life.

Oh seasons change with the scenery  
Weaving time in a tapestry  
Won't you stop and remember me at any convenient time  
Funny how my memory skips  
While looking over manuscripts of unpublished rhyme.  
Drinking my Vodka and wine  
I look around leaves are brown now  
And the sky is a hazy shade of winter  
Look around leaves are brown  
There's a patch of snow on the ground,  
There's a patch of snow on the ground.  
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Accredited by the Accrediting Commission of the National Home Study Council.



# \*BRIAN WILSON

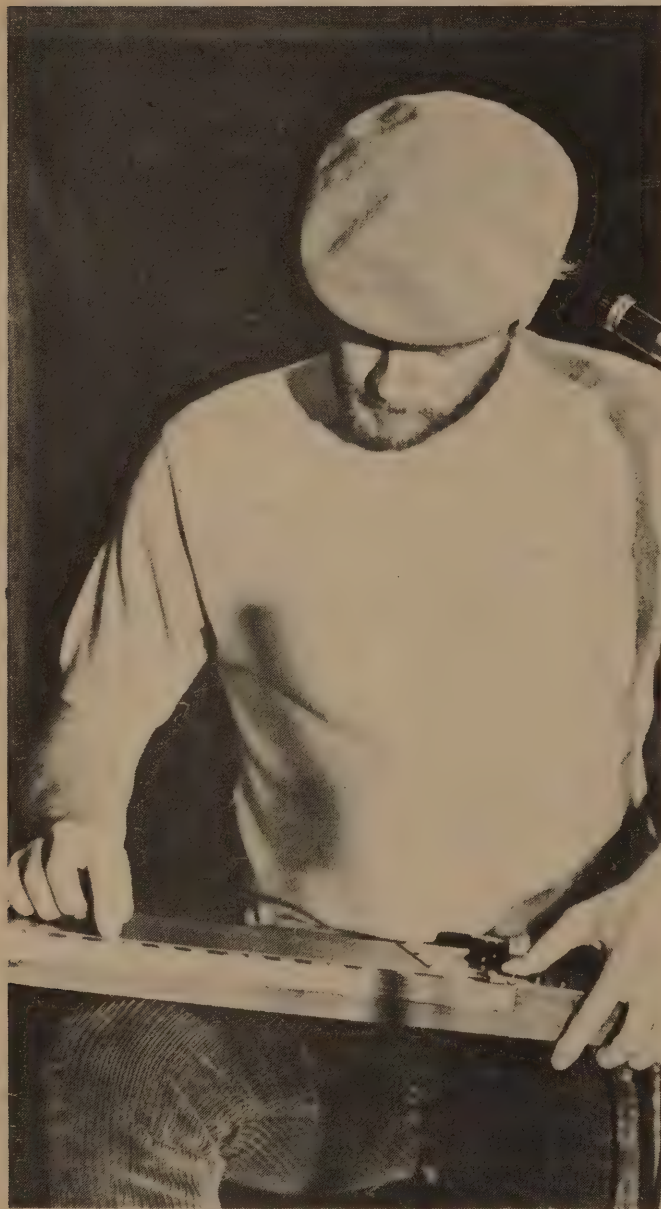
## Tells Why

By now the Beach Boys' story is familiar — how three brothers, a cousin and a friend became, with their first record over four years ago, America's most popular group. They have spread the "West Coast" sound across their own country and around the world. But what sort of people are the Beach Boys off-stage, out of the short-sleeved, striped shirts, behind the carefree, clean-cut image implicit in their name?

What are these eminently successful and quite rich young men really like to one who knows them well?

There is no one who knows the inside story of the Beach Boys better than Brian Wilson himself, the big brain of the group, who has never written and produced a record flop.

I found the brilliant, thoughtful boy in a reflective mood recently, and what resulted is the following character analysis — perceptive descriptions of all the other members of the group (and revealing, incidentally, a good deal about his own personality), all in Brian's own words.



*"Mike is the most completely extroverted person I've ever known. He's a great emcee. Al has the greatest most sincere smile in the world. Dennis is the most messed up person I know. He's too nervous. Carl is completely at peace with himself and the world. Bruce is very bouncy and hams it up. Mike has a dry humor and Bruce's is wet. The guys really like him."*





# He Likes The

# BEACH BOYS

*Mike Love, lead singer.* "Mike is the most completely extroverted person I've ever known. It's absolutely fantastic. It will keep him from being very creative.

"To be creative you have to think about things and ways to express them. Mike's too busy being involved in human relationships to sit down and consider them and put them into music.

"He couldn't stand being alone long enough to write something.

"He's a great emcee—very underestimated in that field. In fact, I think he's pretty generally underestimated, but the day will come when everyone will appreciate him."

*Carl Wilson, lead guitar.* "Wow, I can hardly express the great admiration I have for Carl. He's the most truly religious person I know. He's completely at peace with himself and the world and he radiates this.



"People say he's the one who keeps the group from going at each other's throats. It's true — he can spot a rough situation and avert it before you knew it was there.

"It makes me rather unhappy that I'm only realizing his worth now. You know how teenage boys treat kid brothers. But now, after all those rough years I discover how much we have in common and how much I respect him.

"He's also our best musician. He's starting to write songs and they sound good — he's still young and I think he'll really expand as he grows older."

*Al Jardine, rhythm guitar.* "The thing I always think of about Al is that he has the greatest, the most sincere smile in the world. Especially in this business, and in Hollywood, with all the starlets, you see the phoniest smiles.

"But when Al grins, you know it's there! He keeps his opinions to himself all the time. Not because they're not good, but you see, he's not a member of the corporation.

*(The Wilson brothers and cousin Mike set up a corporation years ago which handles the group's monetary affairs, etc.)*

"It makes him feel left out and not really at full member of the group, so he doesn't want to force himself or his opinions on us.

"But this feeling is only on his side. As far as the rest of us are concerned, he's got as much right as anyone to give an opinion.

"I wish we could convince him, but no matter what we say, he's always the same. That's just the way Al is — he's never pushy.

"He's the least wild of the group because he's been married a long time, but he's a bit noisier than Carl. What a smile, though!"

*Dennis Wilson, drummer.* "Dennis — oh dear! The most messed up person I know. He's too nervous. He has to keep moving all the time. If you want him to sit still for one second, he's yelling and screaming and ranting and raving.

"I really worry about him. He's going to drive himself — or everyone else — crazy. The girls love him, go crazy over him — he loves it. He's legitimately girl-crazy.

"I think he'd fall apart if they stopped screaming for him. But he drives himself so hard. He loves all kinds of sports. He can't keep quiet or immobile for a second.

"It's like everyone else is on 33½ rpm and he's on 78. I only hope he'll grow out of it as he gets older. I pray for Dennis a lot."

*Bruce Johnson, bass guitar.* The "6th" Beach Boy who now records with them and takes Brian's former place at all concerts. "I'm afraid I only know Bruce superficially. Of course, I've never been on tour with him or performed with him.

"He's a friend of Mike, who suggested him as my re-

*{Continued on next page}*



*{Continued from last page}*

placement. The guys really like him. I only see him at recording sessions.

"He's very bouncy, effervescent. Hams it up a lot. Where Mike has a dry humour, Bruce's is wet!

"I mean, you can tell when he's going to do something funny. But he's very even tempered, which is a good thing when you're recording.

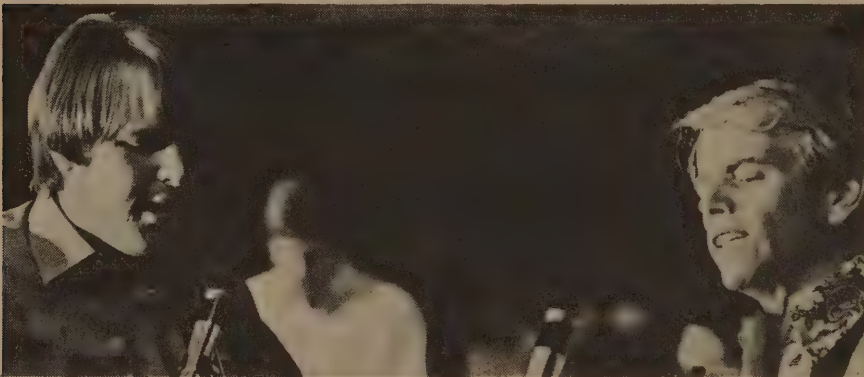
"I think he might have a slight inferiority complex – nobody's really that bouncy and energetic. He's a very likeable person.

"I'd say Dennis is the hardest to get along with, then Mike, me, Al and Carl. Bruce is down at the bottom, too. It's surprising how long it took for us to have some real understanding of what each other is really like.

"But months of being together forced us to make the effort or we would have broken up.

"You have to learn to understand and accept each other, and to get along with each other if you're traveling and performing and recording together ten months out of the year.

"I'm glad we came out sane and happy." □



*By now, Beach Boys' marriages are well known, but we'll tell on them too. Brian married his girlfriend Marilyn. Dennis married Carol who had a 4-year-old son by a previous marriage. Mike married Suzanna after a 6-week courtship. Carl is married to Annie, the sister of Billy Hinsche (Dino, Desi and Billy). Unattached Bruce Johnston poses with his mom. Al Jardine's wife is Linda.*





# JILL GIBSON

## *The One Month Mama*



*This article gives us an excellent opportunity to use up some photos that would be difficult to use otherwise. Look at them.*



Somewhere in California a lovely young girl sits alone and strums a guitar. She writes songs and sometimes studies acting and she is quite content.

A short time ago, she was spending many long sessions in a recording studio, flying to New York to meet reporters and disc jockeys, facing screaming crowds in concerts and being chased off-stage by a band of overly-enthusiastic fans. She is Jill Gibson and for one month she was a member of the phenomenal vocal quartet the Mama's and the Papa's.

Mama Michelle had left the group because of marital troubles with her husband, Papa John Phillips. Jill was called in as a replacement. "It was more than just a great opportunity, it was also fun" Jill said.

This was the highlight of a leisurely career in music for Jill that had begun when she was 14. In high school she and a girlfriend got guitars and went from classroom to classroom singing folk songs. Jill remembers she used to lie around listening to mood music, especially George Shearing.

She had many friends in the recording business and used to spend a lot of time in and around recording studios. When she was 16, she began writing songs for fun, not expecting much to come of it. She was earning a living as a model.

She recorded some of the tunes but they were never released. Bruce Johnston, now with the Beach Boys, used to play piano for her. "She'd record songs and take the tapes home. I don't know what she did with them," he told us.

Jill sang one of her songs with her long-time boyfriend Jan Berry on the Jan & Dean album, "Dead Man's Curve/New Girl In School" (Liberty LRP - 3361). The tune is a

*{Continued on next page}*



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very appealing number with beautiful vocal harmony entitled "It's As Easy As 1-2-3".

When we interviewed Jill, she hadn't had an opportunity to collaborate on any songs with Papa John, but she was looking forward to it.

"I usually write only music," she told us. "I have strong feelings about words and usually know exactly what I want, but I can never express them exactly the way I want. So I usually leave the words up to someone else."

"When I was writing with Jan, he or Horace Altfeld wrote many of the words, though I usually came up with the idea."

"Mostly I write when I'm feeling miserable. I pick up my guitar, lose myself in my music and have a ball."

Unfortunately, John and Jill were never able to pool their songwriting talents. Shortly after the group's return to California, Michelle decided she wanted to be a Mama again and Jill was on her own. Jill isn't the type of girl to be shaken up by the abrupt change.

"Ever since I can remember, I've been doing different things all the time," she told us. "I love singing, but I could be a model again or I could be married with children...in fact, eventually I'd like that." And then Jill would be more than just a one month mama. □



Here we have some more swell pix. Left, Jill watches as Zal flips his wig into the air. She wasn't shaken up by the return of Michelle. "I could be a model again or I could be married. I'd like that."





# SPOONFULS!!!

By Ann Moses

JOHN SEBASTIAN

To be transported at a young age from the cold haunts of Greenwich Village in New York to a castle on the sunny slopes of Italy could make quite an impression on a young lad. It did on Spoonful leader, John Sebastian.

"I didn't notice it until I came back from our second stay in Italy, when I was 12 years old," John recalls. "I became aware of prejudice for the first time.

"When we came back, I went to camp. It was a very upright place and I didn't like it there. There seemed to be a lot of irrational discipline and prejudice, which wasn't just racial.

"I was pretty much white, Anglo-saxon, Protestant, so it wasn't directed specifically at me. But I was conscious of it. I didn't ever go back."

John has particularly clear memories of the years when he was growing up, and the mention of games sparks him to rattle off a number he played.

"I was good at soccer and played a lot of marbles. The first two years I played marbles I always lost, but by the third year I was pretty good.

"I used to play cowboys, but there was only me. I used to play alone a lot. When I was young enough to play those games, we lived on a big property and the neighbors weren't too close.

"I also used to draw. I still do occasionally, but I don't sit down and sketch all the time. Sometimes I want to relax and painting helps."

When John was in Italy, he began to collect puppets, and still has them at his home in New York. Over the years his collection grew and he now owns over 30. His favorite is not a hand-carved Italian puppet, as one might imagine, but a Disney character called Widget.

He remembers dressing like the average New York City five-year-old, in T-shirts and jeans. "When I went to Italy, I started getting a lot of clothes made for me because it was very easy and very cheap. The thing I remember most, though, was that they were made of wool and always itched!"

A married, full-grown man today, it is hard to visualize John at the age of five infatuated with a kindergarten teacher! "She was only there for two days, because she was only a substitute teacher.

*{Continued on next page}*



JOHN SEBASTIAN



JOE BUTLER

The Little Teenie



*{Continued from last page}*

"I don't even remember what she looked like, but I've been told by my folks that I really dug her. I don't remember it at all, actually."

Children can have impetuous moments and John had his. He remembers an incident that turned out to be very embarrassing.

"I was shooting with a gun that shot out smoke O-s. I was playing with a friend of mine. I walked into the room and shot the thing off. My father really yelled blue murder at me. He probably thought it was a real gun! There were a couple of people in the room and when my dad yelled, I got so embarrassed I couldn't move."

Don't be surprised if some of these anecdotes turn up in Lovin' Spoonful songs - because John kept saying: "That would make a good lyric." Some of them would, too!

JOE BUTLER

Though John is the recognized leader of the Spoonful, Joe Butler is the one who always sees that things get done. You often find him staying behind after a gig to pick up what everyone else has forgotten.

His talent for "underground" leadership seems to be a natural development from childhood. He recalls, "In my neighborhood everybody was older than me, so they were pretty active and I had to keep up with them."

"By the time I got out of grammar school, I was stronger than most kids my age, because when I was five and six, my friends were eight and nine."

"My favorite toy was my first bike. It gave me freedom from my house. I had three sisters, so a lot of my activity centered outside of the house. I had no guys around, so I'd run out and build swings and hang out in the woods a lot."

"I lived in Great Neck, New Jersey, about 30 minutes from New York city. The biggest event when I was a kid was going into the city. We'd take the train. You could sneak on the cars and hide in the bathroom, or keep walking through cars."

"We had no identification, so if they caught us, we'd just give them phony names. They'd say, 'We're going to call your parents and then throw us off at the next stop. So, even if you were thrown off at every stop, you could still make it into the city.'"

"I had lots of jobs. I worked all through high school. I had a newspaper route and I ran a delicatessen. The man who owned it used to go out on deliveries and leave me in charge."

"I didn't know the prices and I'd ask the people what they thought was a fair price. There was nothing he could



*Above, Joe worked as an undertaker for two weeks. "It really scared me." He still owns an undertaker's coat though, and wears it for kicks. Right; John used to play a lot of marbles. "The first two years I always lost, but by the third year I was pretty good."*

do, because he was an immigrant and couldn't speak English too well.

"Then I worked as an undertaker for two weeks. I had to help embalm the people. It was horrible. It really scared me."

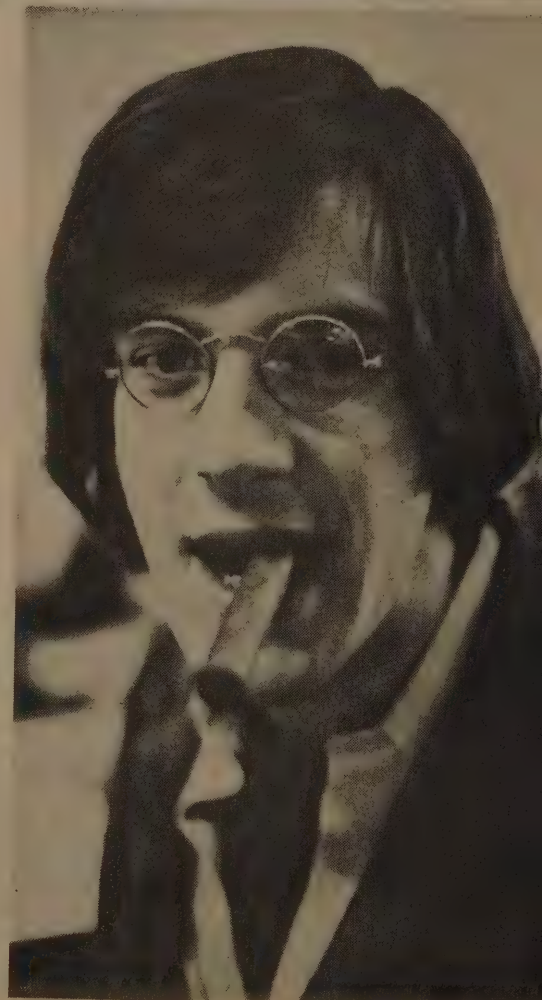
"There was one stage I went through when I was about 13 or 14, when I was crazy about make-up. I was mainly interested in horrible people. I got putty and dyed it skin color so it would blend right into the skin."

"I'd make up like Frankenstein. I'd go around and scare people to death. I've never really lost interest in that hobby."

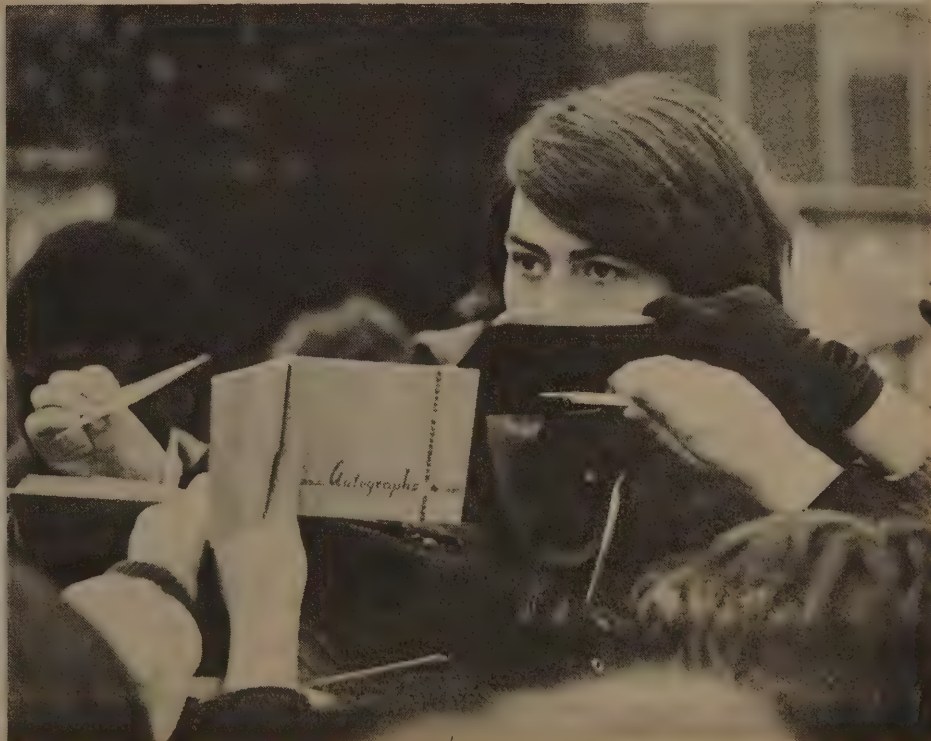
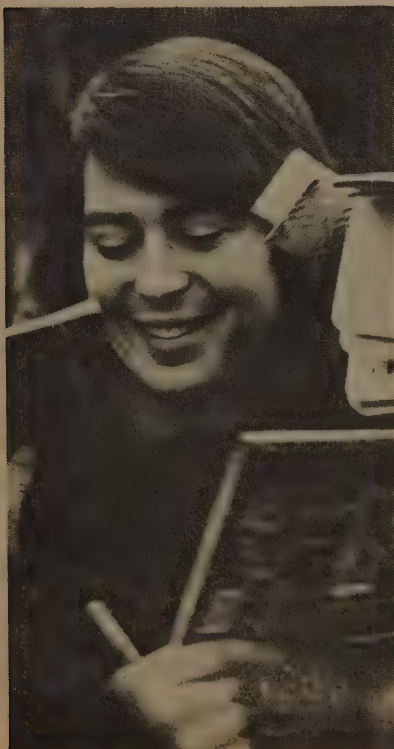
"I always had a bug to play music. In high school and college I sang with my own group."

"I never played drums then. I only started playing them about two years ago."

One thing Joe didn't mention - besides being the Spoonful's "unofficial" organizer, he's the most talkative member of the group! □









NEW GROUP!  
TO WATCH!



## LARRY COVERDALE AND THE 4 Horsemen GALLOP TO FAME

By now almost everybody knows that the Tommy James & The Shondells record of "Hanky Panky" was recorded 2 years ago and was recently dug up by a d.j. who started the song along the road to fame.

Although T.J. & The Shondells have had several hits since then, the latest winner being "It's Only Love", the Shondells currently appearing with Tommy James are not the same Shondells who recorded "Hanky Panky". What happened to them?

During the two years that "Hanky Panky" was a flop the guys in the original group went their separate ways. When the song started selling, the record company found it more convenient to organize a new group in New York.

One of the original Shondells, rhythm guitarist Larry Coverdale, has put together a group which he feels can recreate the original "Hanky-Panky" feeling. Larry Coverdale & The Four Horsemen have been signed by Roulette Records, the same label that had "Hanky Panky", and the famous sound is being kept alive.

*Above, the gang really has a swell time jumping up and down and doing silly things. Larry, behind the girl, used to play rhythm guitar with Tommy James & The Shondells. Below, they proudly display a demo.*







*Above, left to right, The Horsemen, and lady, are Danny Stanley, drums, Larry Collins, guitar, Michelle, tambourine, Larry himself, and Dick Bliley, bass guitar. Below, silly old Dan stands on his drums and fools around.*



**I**t all began in December 1964 when the Shondells went into a small Niles, Michigan radio station to cut some sides for Snap Records, owned by d.j. Jack Douglas. Several months later, 500 copies of "Hanky Panky" were distributed to Midwest radio stations. Nothing happened.

In 1966, a Pittsburgh d.j. began playing the record. In 3 weeks it was the #1 song in town.

A Pittsburgh promoter bought the record from Douglas and sold it to Roulette Records. "Hanky Panky" became a nationwide hit.

Craig Villeneuve, pianist on the original "Hanky Panky" session, believes the song was successful because "It's easy to sing. It's a throwback to pre-professional rock and roll". Some of the Shondells, like Villeneuve, were still in high school when they recorded the tune.

A four-year veteran of the Shondells, Larry Coverdale left before the

record clicked to form his own group, the Paramounds. After various changes in name and personnel they became the Del-Sigma 5. Members of the group are Larry on guitar and vocals, Dick Bliley, bass and vocals, Larry Collins, vocals and guitar, Danny Stanley, drums and Michelle, tambourine, vocal harmony and go-go dancing.

Larry wrote a song "Say You Really Love Me" which the group recorded in Chicago.

The demo was sent to T.M. Music, a New York publisher. Ed Burton at T.M. took the demo to Roulette, called the group in from South Bend, Indiana, changed their name and got them a recording contract, all in 2 days. T.M. Music will produce all the group's records.

Much of the credit for the success of "Hanky-Panky" was Larry's rhythm guitar playing and his back-up vocal harmony. The new group has even more in its favor. Everyone who's heard Larry and Dick sing together calls them the second Everly Brothers. Michelle adds a female voice in some songs. Larry Collins is a good rhythm & blues singer.

Visually, they're quite an act too. Of course there's Michelle's dancing. And Larry Collins cuts up a lot and does wild things like putting his guitar behind his head and playing it. Danny always talks to his drums. Everybody has a jolly old time.

Keep your ears open for "Say You Really Love Me", and keep reading Hit Parader for more on Larry Coverdale & The Four Horsemen. □



## Beatle News



BEATLE JOHN had one consolation prize when he had his hair cut recently for his film - he could walk around in Germany and Spain, for the main part, unrecognized! If he has to make any BEATLE appearances before it has grown back, he will wear a wig!  
BEATLE PAUL's girlfriend actress JANE ASHER will be in the States in January for a tour with the Bristol Old Vic Theatre Company - performing Shakespeare..

## MARRIED LIFE & WAYNE FONTANA



Married life is treating WAYNE and SUZANNE very well. She travels around with him.  
"Otherwise I'd never see much of him-he's so busy!"  
Picture taken in canteen at R.S.G!

## CHRIS FARLOWE NEWS



CHRIS FARLOWE's latest is another JAGGER/RICHARD composition "Ride On Baby" - but they haven't issued it yet - it will be on their next L.P. CHRIS of course had a number, one here with 'Out Of Time' also a JAGGER produced MICK/KEITH comp. CHRIS could manage it again!

## Marriage & Peter???

PETER & GORDON bounced back onto the English scene after a long absence with 'Lady Godiva' a knock-out disc. Is PETER about to get - or already - married?? He has a steady girlfriend and marriage hasn't been denied! The lucky girl is BETSY DOSTER from N.Y. They met about a year ago and she is now moving to London to work - and to see more of PETER?



## Stones Tour England 1st Time In Year

And it was a knockout! Very much so..the compere singer LONGJOHN BALDRY was knocked unconscious at one time and ROSE of the IKETTES broke her arm in a fall on stage! But they were both OK to do the next show, but ROSE has her arm in plaster...

The STONES were very pleased with the reception they got..even when they were forced to leave the stage on the first night at the Royal Albert Hall! In fact, the show was nearly ended without MICK singing a note! But ANDREW OLDHAM won the argument with the manager of the R.A.H...but they had to keep the houselights on so that the bouncers could see the fans! Honorary bouncers for the night included LARRY PAGE (manager of TROGGS) and TITO BURNS (one of England's top agents!)

Among the faces to see the YARDBIRDS, IKE & TINA TURNER and the STONES were PAUL SAMWELL-SMITH (the ex-YARDBIRD) all three WALKER BROTHERS, two of the WHO, GEORGIE FAME and actor JAMES MASON! At least they were the people I saw.. ANITA PALLENBERG, BRIAN JONES' girlfriend was sitting next but one to me and she only looked worried at one point - when four girls 'attacked' BRIAN at once..but they were soon removed and she relaxed and enjoyed it again.. All in all it was one of the best tours to 'do' England for a long time - my one grouse was that apart from TINA one couldn't hear any vocalists because of the screaming..but that is to be expected!





# 3 POP Personalities Make Records

**PATRICK KERR** the ex compere/dancer of R.S.G! has signed with CBS records in London, and a disc is forthcoming. He was responsible for The Bend...the dance to go with DAVE DEE, etc. record 'Bend It'.

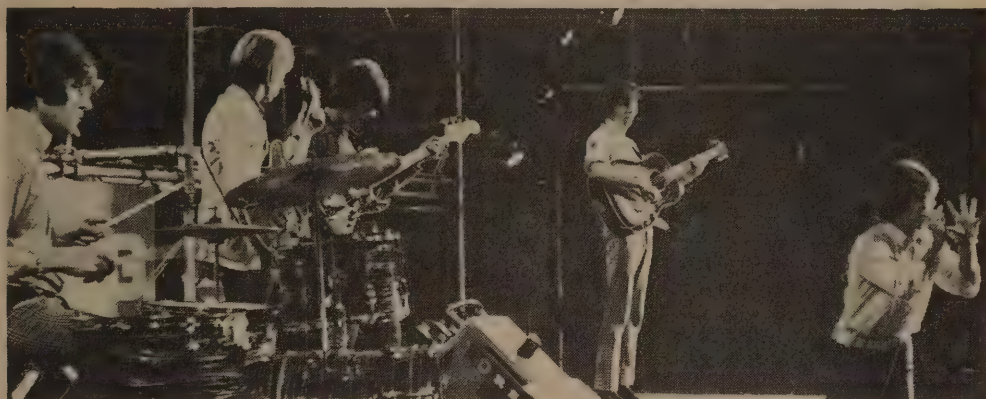
**MICHAEL ALDRED** another ex R.S.G! compere (he was with the show at the start) and also a journalist. His first record, on PYE, called 'Just Around The Corner' and produced by ex-SEARCHER CHRIS CURTIS is about to come out...

**MIKE QUINN** has a groovy record called 'Someone Slipping Into My Mind'. He played a test pressing of it to me over the 'phone...but only after making me promise not to mention it to anyone except H.P as his managers would shoot him if I did! (He wasn't supposed to give anyone a preview).

The disc is great...it's a very different sounding record sort of Spoonful'ish...on second thoughts..VERY QUINNish! Should be big hit here and with you. MIKE, at the time of writing, is a DJ..and a very successful one! Well known, but he's never had a radio show and only appeared on TV a few times!!!



## BRITISH TV POP SCENE



*Above, Dave, Dozy, Bucky, etc. do the "Bend" Below, the Spoon fill space.*



R.S.G! is no longer 'live' as such! It is now prerecorded on Tuesdays, for transmission, in most areas, on Friday nights.

The show has killed itself trying so desperately hard to be 'withit' that it only appeals to the minority-the R.S.G. people and the too hip hippies.

Top Of The Pops is the best show-it has a foolproof formula! All the artistes featured are either in the top 20 or just about to be, except for

a new release that is a tip for the top every week.

A new programme was shown nationally for the first time last night - and it was a drag! Called COUNTDOWN it is a quiz programme on the current pop scene with two panels competing - 3 birds and 3 blokes. A member of the losing team in each round had to get up and 'sing for his/her supper'. 2 members of each team are of course popsingers, and they

all manage to plug their latest offering!

The only things that made the show watchable last night was the effervescing personality of panelist LULU and the fact that they plugged the recent SEARCHERS number 'Have You Ever Loved Somebody?' If they wanted a new national pop programme, couldn't they have resurrected TWW's NOW! (I wrote about it a couple of months ago) it has a groovy show.

## PAUL JONES

Went down very well on his first solo TV bit...the fans went mad and wouldn't let him go when he had finished. His latest on your side is 'Baby Tomorrow'...but here it is 'High Time'..which will easily be in the top 3 by the time you read this... I haven't heard your release yet...





## Dave Dee, Dozy, Beaky, Mick & Tich

I went to see DAVE DEE etc and in the car on the way to the radio show they were recording at TILES they told me of an occasion when they went fishing when they had a few days at home.. "We saw this thing in the river that looked just like a body! We called the others over and TICH found a pitch fork which we tried to get it out with...but it wasn't a body, just an old tailor's dummy that had been rotting there for ages!" BEAKY sounded quite sad about it! DAVE DEE went on..

"Whenever we can, we go fishing..plastic bags to catch eels in type scene! It makes a good break and gives us a laugh!"

"Remember the time DOZY kept losing eels? His plastic bag had a hole in it and they kept slipping out!" recalled TICH. "You should see the funny looks we get when we head for the river! People point and say 'Is It?' 'No it can't be, they're a hit group and wouldn't walk around like that!' 'That' being old jeans and gum-boots..do they expect us to wear our stage gear when we go fishing??" asked MICK.

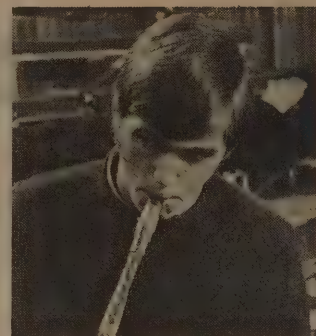
The boys were off to Germany for a week the next day and BEAKY eventually persuaded me to sell him my shades, as he wouldn't have time to get any before they left. But he promised to sell them back to me if I couldn't get another pair! It's O.K. BEAKY.. I did! *The boys were having great success record wise at that point with 'Bend It' - a very 'sexy' number, which they are first to admit!*

## HERMAN's MYSTERY SINGER

I went down to see HERMAN for a drink and a quick chat recently. Although he is on the threshold of making a big name for himself as PETER BLAIR NOONE - actor he has no intention of turning his back on the pop scene. In fact he was just off to produce a session.. "I've found this new singer - you haven't heard of him ..yet! All I will tell you is that it's a solo HE and I think he's very good!" But before we rushed off we managed to chat a bit. He is very pleased with his new British single, the GRAHAM GOULDMAN composition 'No Milk Today' - it shows great maturity and the voice is that of a singer and not of the 'boy next door'. But he was not so happy about his film 'Hold On' "It was rather a typical film really...written especially for me - which never works. I want ordinary scripts not ones that you end up playing what somebody else thinks of as yourself!" Then, somehow, we got sidetracked to talking about commercials.. "It's all down to suggestions" he ended up with..I can't mention the actual commercials we talked about - that would be advertising!



If ever HERMAN gives up being on the front of the scene I could easily imagine him as an advertising executive..I can just see his name on a door in gold lettering! And he would be good at it, he's a bright lad is HERMAN!! P.S. he was out of fags and smoked mine...you owe me another pack now HERMAN!



## Fame Quits Flames

GEORGIE FAME has split with his group THE BLUE FLAMES. Reason? "Two were leaving and rather than find two new musicians who would fit in I decided to make the total break..we've been together for a long time and were beginning to stagnate musically. I'd been thinking of it for a long time." GEORGIE was last seen hunting for new men! But first he is doing a big show-jazz inclined- with the HARRY SOUTH BAND featuring TUBBY HAYES and RONNIE SCOTT. Their association, months back, at the Marquee club - remember DON? The show I took you to - was so successful hence the jumbo sized concert at the Royal Festival Hall.



In this magnificent Miranda Ward photo we see L. to R. Dave, Tich, Mick, Beaky & Dozy.





## HOT TIP

I got the greatest 'tipoff' of my life recently! The time and place of the STONES rehearsal for their tour!

It was at TILES in Oxford street and I popped down, thinking I'd only be allowed to stay for about three minutes..but no! I had a personal STONES concert.

They were running thro' their recent one 'Have You Seen Your Mother etc.', when I arrived - and it sounded fantastic live. I was very impressed with how hard they worked - no slacking - they are such perfectionists, especially KEITH and ran thro' numbers again and again until they were absolutely satisfied with it.

I lent MICK some paper and my pen to make notes on, but it meant I couldn't take notes..which might have been a good thing - they couldn't kick me out whilst MICK had my pen!

I can report though that MICK's stage movements are completely spontaneous - They repeated most numbers and his routine was never exactly the same!

I left them arranging where to meet to finalize their act before the show. (I remembered my pen - just!) Surfacing into Oxford Street I wondered how people would react if I told them that they were passing a cellar where the second greatest group in the world was rehearsing! The rush hour was in full swing and it took ages before I got home....



*"Have You Seen Your Mother" sounded fantastic live. Miranda was impressed by the Stones working hard during a rehearsal. Mick borrowed her pen.*

## THE CREAM OF OUR MUSICIANS

One of the grooviest groups on the scene now is THE CREAM. Three top guys left the groups they were with to form their own trio...and POW!! THE CREAM of the business. The line-up is:

ERIC CLAPTON on guitar (ex-YARDBIRDS and JOHN MAYALL's BLUES-BREAKERS He left the 'BIRDS when they went too 'Poppy' commercial for him.)

JACK BRUCE on bass guitar (ex-MANFRED MANN) GINGER BAKER on drums (ex-GRAHAME BOND ORGANISATION)

Their first record 'Wrappin' Paper' should be big, but this group was pulling capacity crowds before they made a record! You should, with luck, be seeing them in December - You won't fail to miss them in the States... They're tremendous!



## SPOONFUL'S SPRINGFIELD TOUR

DUSTY SPRINGFIELD was v. good on her tour..but somehow that tour has been jinxed by the non-appearance of LOVIN' SPOONFUL. Reaction here when the news first came through that they wouldn't be able to come was bad. But now the importance of their L.P. has been accepted..and people are looking forward to seeing them as soon as poss!!

The Spanish group LOS BRAVOS were put in the tour instead, but then had to drop out because lead singer MIKE KOGEL was ill (English weather - he got glandular fever!) so the NEW VAUDEVILLE

BAND went in, and they are just not strong enough! So the show had bad crowds most of the way. A record 'Winchester Cathedral' was made by one GEOFF STEVENS (Who 'discovered' DONOVAN) and everyone who heard it was so knocked out that it was released and became a big hit. But GEOFF was a successful song writer/publisher and didn't want to front a group - apart from being the wrong 'image' - a happily married man with two kids - so he hunted around and found musicians to make a group. (The musicians on disc were only session men.)



Dusty Springfield

The NEW VAUDEVILLE BAND has now been formed, but they can't reproduce the record on stage - the vocalist's voice is not the same as GEOFF's. But the record is groovy.....



# PART I

# Chad Stuart-

Chad, as you all must know, is one half of the singing duo, Chad & Jeremy. Although he presently lives in Los Angeles, he's done quite a bit of travelling and met lots of people. Just the other day, he called us on the phone. Here's how the conversation went.

JD: Hi. How are you?

CHAD: I'm all right; how are you?

JD: Good. What color eyes do you have?

CHAD: What color eyes? What a corny what kind of a question is that? You don't mean it, do you?

JD: What color clothes do you wear?

CHAD: Oh, I wear tan and mustard, fawn and beige, and bluejeans.

JD: What kind of shoes?

CHAD: I like suede boots.

JD: I'm only kidding.

CHAD: You have to be kidding, or I won't perform for your wretched magazine. No, no, it's not wretched, actually.

JD: To what do you attribute the sudden popularity of British films in America?

CHAD: My personal view is, they're so down-to-earth and honest. They're visually striking as well. There seem to be directors there, Dick Lester in particular, who comes out with things like "The Knack". Everyone is flipping over his style. If you capsule things, the major British contribution in all realms of entertainment has been a sort of honesty. Which has obviously pervaded pop music and also the film world.

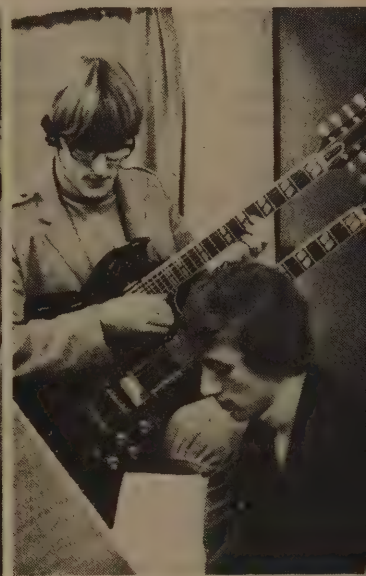
JD: Do you think this could also be attributed to the Beatles?

CHAD: Yes. It could, in a way. Maybe they spearheaded it.

JD: I think the Beatles had a lot to do with the success of Tom Jones.

CHAD: Wow! That was a film and a half. God, I love that thing. And talking about pictures, we made one big mistake with "Laredo". It was a good experience, but we were just characters in the thing, and we had absolutely no say about how it was done. Plus it was a very conventional Hollywood western. Now we're doing two modern T.V. series. Maybe I shouldn't say too much about it, but the point is, if it's not refreshing, then we've failed. That's the only way we can stand beside all the other people who are doing worthwhile things, like "Tom Jones".

JD: The films that you expect to see sexy things in, like the Italian and the French, are quite tame as compared to sex in British films.



Chad, Jeremy and Jill prepare to dine on the Stuart's lawn and then pop off to a recording session where Chad uses a combo 12 & 6 string.

CHAD: Yes. It all fits in with the new wave in British cinema. I don't know if you saw any of the old ones, but they were pretty depressing.

JD: I even like the old British movies.

CHAD: For what reason? Do you like them because they're quaint?

JD: They always have good acting and good stories.

CHAD: I think most people go for old English movies because they find the English a bit quaint. Speaking as an Englishman, it was terrible when the Rank organization ruled the business. They tried to do a Disney, and they had starlets and stars and the star-building process. All they produced was a sort of cream cheese.

JD: What does that "cream cheese" expression mean? It was on the Mothers' Freak Out album.

CHAD: (Laughter). Oh, Suzy cream cheese. Everybody thinks it's a terrible thing. I think Frank, the leader of the Mothers, just threw it out off the top of his head. Frank looks at it all and has a good laugh and puts out this Freak Out album. I love the fact that the record company refused to put out the Mothers, so they called "Of Invention".

JD: You've been living in England all your life. Were you aware of this anti-tradition movement or were you just swept up in it?

CHAD: As students, we all got carried away with it, but it didn't become a national thing until quite recently. The established pattern of life in England did go on and the young people who didn't have too many brains got up and left school early and went to work in factories, and they were all part of convention. But the only people who were out of it, and consciously rebelled, were the student generation: the university students, drama students, art students. We'd been in drama school for about a year and suddenly you could see it very obviously in fashions. All that Mod-Rocker business. They got carried away with fighting the old regime. Then the downfall of the Tory party was a major look forward.

JD: The same thing is taking place on the West Coast, too, isn't it?

CHAD: Oh, yes. One gets the impression it's been going on a long time. You can point to different areas as an example. The way people dress and think. The dress thing is largely a British influence; before that they were quite hopeless out here.



# talks about TODAY and TOMORROW

An Interview By Jim Delehant

JD: Do you think this is a healthy thing?

CHAD: Yes, I do. I took a long time to work this out, but I think society is doomed anyway. It's not a question of caring, it's a question of what's progressing to a given point. I don't know if our conversation is drifting towards drugs because on the West Coast it usually does. I personally find drug takers rather weak-minded. Even smokers are very simple-minded who just roll around. They might as well be drunk on beer. I find it all deplorable. But it doesn't worry me because it's no worse than anything else anyone is doing. Everyone is slowly collapsing anyway. Along with the Roman Empire and all that. You see, I'm not a patriot of any particular country and I don't feel strongly about Society in capital letters. If you could visit our farm, we have all animals. We have four dogs and five cats.

JD: Oh, I thought you were talking about the people in Los Angeles.

CHAD: That's what I'm talking about. I feel out of tune with society. This is why I've retired into a lot of land and I till the soil and I feel very basic and honest. I plant things.

JD: Don't you think everyone will be doing this soon to escape the degradation?

CHAD: Possibly. It's a product of the cities. The urban people can't find their roots. I've lived in the middle of it in London and Los Angeles. I felt this terrible, bored, sick thing, and the more people that come into the world, the worse it's going to

get. You have to find a release somewhere. It's not a question of "What shall I do?", it's a question of not knowing what you want to do, anyway.

JD: Do you think it's now time for the Chinese to take over?

CHAD: I hope not. It kinda scares the hell out of me, really. But only because of what I've been told. Actually, I've learned quite a bit about Russia. I'd like to go there sometime. They're quite a bit happier there. If you give millions and millions of people everything you can give them, they'll be pretty bored, but not much more bored than the average American suburbanite. I think if the Russians are naively obsessed with their society, and have to start again, they're probably got more to think about, and they're happier. It's rather a large joke - because all you've got is stages of progression, from a primitive to a sophisticated society, and then it'll all crumble down and they'll start again. And they'll all get knocked out trying to buy refrigerators. They'll invent refrigerators if they start again. When they've solved all the problems, they'll get bored and degenerate. I really don't see a way out. Nobody's going to evolve a Utopia in which you can keep countless millions happy. I don't think this can be done. It's a very depressed view.

JD: Are you happily married?

CHAD: Very - contrary to popular rumor. I used to read articles and say "Great, it's news, I don't care what they say." A woman from a movie rag was going to do a story

on Jill and me. She said "Oh, we can't do this article because I know they're not happily married." In Hollywood they have this terrible disease which is confused fact and fiction and they write so much like that, that they believe it. They have teenie bopper spies who hang around outside your door and, if you don't come home, they tell the writer that you haven't been in. It's really awful.

JD: Let's forget that. If you have children, how would you feel about raising them in this society?

CHAD: I feel very bugged about it, actually. I always think of that Dylan song "The Masters Of War", that marvelous thing about "you've flung the last fear that can ever be hurled, a fear to bring children into the world". It's not an obvious fear in the sense you go around saying the bomb, the bomb. I find it all rather pointless. I think people bring children into the world because they're indulging an idle selfishness. There's sort of a male ego involved for a start, and then you say "Well, wouldn't it be nice to have children? Everybody else does - why don't we?" I can't find any great reason to produce more kids because there seems to be an awful lot of them already. I have to really believe that mine will be more brilliant than anyone else's. It's a problem As I think about it, it gets worse. If I don't think about it - deliberately become very simple-minded and just plow and till the earth - I'm sure I could have a couple of kids and be very happy. The minute we start talking about society, I get worried. Maybe we'll get away with all this madness, but the next generation can't last much longer. It's always been my great desire to get hold of the most remote island I could find. Of course, I need the boat to go with it. Both Jeremy and I are also very interested in scuba diving and sailing. As a boy, Jeremy had the run of an island off England. The thing of living on an island is just great. It must be the next best thing to a new world.

The operator was kind enough to let us hold the wire so we can continue this conversation in the very next issue. That is, if Nurse Jane Fuzzy Wuzzy doesn't run off with the switch board operator. □



Then the duo relaxes listening to a playback and lean on a fence.



# NEW STARS on the HORIZON

KEITH

Keith was born in Philadelphia in the Spring of 1945. Within two years he had lost both mother and father to sickness and was brought up by his "hip grandmother" along with his sister Diane, now 19. He's proud of Grandma being very much in the scene. He says she always knew about a new Stones record before he did... "and like that"! Recently, Grandma, too, passed away and now Keith shares an apartment with the other members of his group and his sister.

They take turns keeping the place in shape and revel in what he calls the "weirdo decor" Teak tables, mosaic table-tops, cinder block bookcases and mobiles are prominently displayed, offset by landscapes and other remnants of Keith's attendance at the Kutztown State Teachers College where he once aspired to become a commercial art

teacher. Although he occasionally paints today, he feels his pursuit of an art education is definitely behind him and music is his present and definite groove - either as a performer or one day as a writer-producer.

The singing bug first bit when he appeared in a seventh grade operetta at age 13. A succession of school plays followed and he was solidly hooked on pleasing audiences and winning their approval. This approval search is now a large part of Keith's drive as a performer. More germane, perhaps would be the term "recognition"...not totally the kind that involves autograph seekers and groupies, but the type that says "job well done" for honest efforts.

A little baseball in high school sufficed so far as sports are concerned for Keith. He's a sometimes churchgoer and member of the First Presbyterian Church in Clifton Heights, Pa., and avid local concert goer, digs Natalie Wood movies, grilled cheese sandwiches and convertibles - particularly Jaguars. He's contemptuous of girls who act cool but really aren't and his one time artist's eye leans toward things green and blue. He claims to be grumpy when first waking in the morning - but aren't we all?

He's a self-taught guitar and harmonica player and writes songs as well as he sings them. He would love to get to England to "see the scene".



THE LEFT BANKE

Time was when string quartets were reserved for chamber music concerts or drawing room soirees. The same went for harpsichords and all other such instruments of the Baroque.

No more! Such instrumentation is now

squarely in the mainstream of "beat" music, and it's providing the impetus for a new renaissance in pop music among today's more sophisticated teen audience.

Indicative of the new trend is the recent

release from Smash Records entitled "Look Away, Renee" by a newly formed group called The Left Banke.

The Left Banke is a five-man New York-based group with an amiable young man named Mike Brown as its leader.

The Left Banke is - by their own admission - "a long hair group", meaning all five have English-style cuts to accompany their stylish "Mod" dress.

Musically, however, they're not as easy to classify. "We're interested in creating interesting types of sound," said Mike recently, as he explained the group's *raison d'etre*. "Our music - in performances, that is - ranges from the really fast things to more moderate tempoed numbers like "Walk Away, Renee."

"We are writing a lot of different kinds of things, and naturally, we'd like to avoid 'classification' as much as possible," Mike went on.

The personnel of The Left Banke includes Brown - who currently is searching about madly trying to find a clavinet (a sort of 18th century keyboard instrument that produces a sound similar to an electric harpsichord); Jeff Winfield, lead guitar; Thomas Finn, electric bass; Steve Martin, vocalist; and George Cameron, drums.



## QUESTION MARK & THE MYSTERIANS

Out of Detroit by way of Acapulco comes one of the most unusual groups in the contemporary music business.

The Mysterians are: lead guitarist Bobby Balderamma, organist Frank Rodriguez, drummer Eddie Serrato, bass guitarist Frank Lugo. All of the boys are in their teens, come from Michigan's Saginaw Valley country and had been playing together at local dances and hops when they caught fire with their 'Cameo/Parkway disc of "96 Tears", their own composition.

\* Question Mark is just that! He never divulges his name, never removes his sunglasses and is very much a loner although the acknowledged leader of the group. Bob Dell, program director of WTAC in Flint, Michigan, who is generally credited with discovering the boys and getting them launched in the record business, reveals that he is as puzzled about Question Mark's origins as are the Mysterians.

Question Mark joined the group one night when they were appearing at the Mt. Holly Ski Lodge, a local teen club. He maintains his own apartment and refuses to reveal anything about his past.

The mystery behind this group is how anyone with so little talent could become famous.



COUNT FIVE

On their very first shot, Count Five, America's most refreshing new group, hit the bull's-eye. The bull hit them back. Then the cow jumped in. But that's another story.

And, fittingly, Double-Shot Records, a hot new label was also making its debut, burning the hands of many fans.

For both it was a giant hit, "Psychotic Reaction", a driving, pulsating sound that is the most flagrant copy of the

Yardbirds we've ever heard.

To the five youngsters from San Jose, Calif., "overnight" success came after 18 months of rehearsals, experimentations, unique innovations and listening to lots of Yardbirds records.

Leader-singer is Kenn Ellner, 18, also harmonica-heaver, tambourine-tapper and ocarina-puffer. Sometimes he's a chicken-plucker too.

Roy Chaney, 18, is the group's egg

and bass-beater; Craig "Butch" Atkinson, 19, is on drums; John "Mouse" Michalski, 18, is lead nose and guitar picker; and Sean Byrne, 19, is the versatile composer, singer, guitar-strummer who plunks and twangs all day earning big money in his spare time.

Young Mr. Byrne, incidentally, is now a "naturalized" California, having come from Dublin, Ireland two years ago. Not too many Californians can claim to be natural, or even normal.

Thanks to a tip from popular disk jockey, Brian Lord, Double-Shot Records signed Count Five to a long-term pact in August, 1966. The instant success of "Psychotic Reaction" (written by all members of the group) has cued an album titled "In Honor Of The Big Hit".

Byrne and Chaney are San Jose City College students; Ellner attends Los Altos Foothill College; Atkinson goes to San Jose State College; and Michalski is a senior at San Jose Pioneer High School.

Count Five affects mod clothes, but with a personal flair of handmade lace-fronted and cuffed shirts reminiscent of those worn by rapier-thrusting dandies of old England and flaring neck-fastened, hooded capes. They favor shoes and socks and have been known to wear shirts with round white buttons attached with thread.

The rest is geometry. □



## ●SAY YOU REALLY LOVE ME

(As recorded by Larry Coverdale/  
Roulette)

**LARRY COVERDALE**  
**DICK BLILEY**

Say you really love me  
Ya till the end of time  
Say your heart is for me  
Ya is it true you're gonna be mine  
I want to hold you in my arms  
Ya I want to hold you good and tight  
I want to hold you in my arms  
Ya our love is just out of sight.

Our love will last forever  
Through the ages of time  
Things large or small we can endeavor  
Your love is gonna be mine  
I want to hold you in my arms  
Ya I want to hold you good and tight  
I want to hold you in my arms  
Ya our love is just out of sight  
Say you really love me  
Ya say you really love me  
Ya say you really love me  
Ya say you really love me ya.

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## ●PLEASE SAY YOU'RE FOOLIN'

(As recorded by Ray Charles/ABC)  
**BOBBY STEVENSON**

You say you're leaving me for someone  
new  
Please say you're teasin' me  
Say it's not true  
Say you're foolin'  
Oh say it's a lie  
Oh say you're foolin' me, baby  
Don't say goodbye.

If our romance is really done  
Don't you know my heart no more will  
see the sun  
To me you're everything that's sweet  
and divine  
Don't keep me wonderin', baby  
If you're still mine  
Say you're foolin'  
Oh say it's a lie  
Oh say you're foolin' me, baby  
Woh don't say goodbye.

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## ●98.6

(As recorded by Keith/Mercury)

**TONY POWERS**  
**GEORGE FISCHOFF**

Good morning sun  
I say it's good to see you shining  
I know my baby brought you to me  
She kissed me yesterday  
Hello you silver lin-in  
Got spring and summer running  
through me  
Hey 98.6, it's good to have you back  
again  
Oh hey 98.6 her loving is the medicine  
that saved me  
Oh I love my baby, yes I do.

Hey everybody on the streets  
I see you smilin'  
Must be because I found my baby  
You know she's got me on another kind  
of highway  
I want to go to where it takes me  
Hey 98.6 it's good to have you back again  
Oh hey 98.6 her loving is the medicine  
that saved me  
Oh I love my baby, yes I do.

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umbia Music Co., Inc.

## ●HE WAS A FRIEND OF MINE

(As recorded by The Byrds/Columbia)

**JIM MCGUINN**

He was a friend of mine  
He was a friend of mine  
His killin' had no purpose no reason  
or rhyme  
He was a friend of mine  
He died in Dallas town  
He was a friend of mine  
Leader of the nation for such a precious  
time  
He was a friend of mine.

He was in Dallas town  
He was in Dallas town  
From a sixth floor window a gunner shot  
him down  
He was a friend of mine  
He died in Dallas town  
He was a friend of mine  
Leader of the nation for such a precious  
time  
He was a friend of mine.

He never knew my name  
He never knew my name  
Though I never met him I knew him  
just the same  
He was a friend of mine  
He died in Dallas town  
He was a friend of mine  
Leader of the nation for such a precious  
time  
He was a friend of mine.

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## ●(I KNOW) I'M LOSING YOU

(As recorded by The Temptations/  
Gordy)

**N. WHITFIELD**  
**E. HOLLAND**  
**C. GRANT**

Your love is fadin'  
I can feel your love fadin'  
Girl, it's fadin' away from me  
'Cause too much your touch has grown  
cold  
As if someone else controls your very  
soul  
I'll fool myself as long as I can  
And feel the presence of another man  
It's there when you speak to me  
It's just not the same  
Oh baby, I'm losing you  
It's in the air  
It's everywhere  
Oh baby, I'm losing you.

When I look into your eyes  
A reflection of a face I see  
I'm hurt, down-hearted and worried, girl  
'Cause that face doesn't belong to me  
It's all over your face  
Someone's taken my place  
Oh, oh, baby, I'm losing you  
You try hard to hide  
The emptiness inside  
I can tell I'm losing you, losing you.

I don't wanna lose you  
I can tell when we kiss all the tenderness  
I missed  
Oh little girl, I'm losing you  
Girl, I can feel it in my bones  
Any day you'll be gone  
Oh baby, I'm losing you  
Oh my dear what happened to the love  
we shared  
Oh baby, I'm losing you.

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## ●SYMPHONY FOR SUSAN

(As recorded by The Arbors/Date)

**BILL STEGMEYER**

If I could write a symphony for Susan  
I would write a melody that would tell her,  
create a spell for her, ring a bell for her  
And let her know how much I fell for her.

If I could write a symphony for Susan  
I'd compose some harmonies that would let  
me know how much my love could grow  
How it's warmth would glow  
What better way is there to tell her so.

I would try to invent new rhythms that  
would let her know  
All the thrills I feel when her lips touch  
mine  
Later on there would be a strain so full  
of tenderness  
That she must confess that she knows  
that I love her so.

If I could write a symphony for Susan  
There would be so many ways  
I could let her know how much my love  
could grow  
How it's warmth would glow  
What better way is there to tell her so.  
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## ●THERE'S GOT TO BE A WORD

(Beyond The Meaning  
Of Love)

(As recorded by The Innocence/MGM)

**DON CICCONE**

There's got to be a word that means  
more than love  
But I can't seem to find it  
There's got to be a word that says  
more than love  
'Cause now I'm stuck behind it  
If Mister Webster gave it more thought  
I'm sure that he would have had for this  
feeling I have  
Another word beyond the meaning of love.

There's got to be a word that means more  
than love  
But I just can't convey it  
There's got to be a word that says more  
than love  
I'll talk until I say it  
In each book that I take from the shelf  
The deeper the plot, the closer it gets  
To just the word love and nothing beyond.

I think our words are due for a change  
So what say we start  
Let us rearrange that from which we never  
can part  
To the one and only word that means,  
more than love  
And we'll all feel much better  
Crazy tho' it seems, I feel more than  
love  
So far beyond each letter  
I've been this way since heaven knows  
when  
And if I had it 'er to do over again  
I'd spare myself the misery of words.  
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## ●MELLOW YELLOW

(As recorded by Donovan/Epic)  
**DONOVAN LEITCH**  
 I'm just mad about Saffron  
 Saffron's mad about me  
 I'm just mad about Saffron  
 Saffron's mad about me.

They call me mellow yellow, quite rightly  
 They call me mellow yellow, quite rightly  
 They call me mellow yellow.

I'm just mad about Fourteen.  
 Fourteen's mad about me  
 I'm just mad about Fourteen  
 She's just mad about me.

They call me mellow yellow, quite rightly  
 They call me mellow yellow, quite rightly  
 They call me mellow yellow.

Born high forever to fly  
 Wind velocity nil  
 Born high forever to fly  
 If you want, your cup I will fill.

They call me mellow yellow quite rightly  
 They call me mellow yellow, quite rightly  
 They call me mellow yellow.

Electrical banana  
 Is going to be a sudden craze  
 Electrical banana  
 Is bound to be the very next phase.

They call me mellow yellow, quite rightly  
 They call me mellow yellow, quite rightly  
 They call me mellow yellow.

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## ●A PLACE IN THE SUN

(As recorded by Stevie Wonder/  
 Tamla)  
**RON MILLER**  
**B. WELLS**  
 Like a long lonely stream  
 I keep running towards a dream  
 Movin' on, movin' on  
 Like a branch on a tree  
 I keep reachin' to be free  
 Movin' on, movin' on.

There's a place in the sun  
 Where there's hope for everyone  
 Where my poor restless heart's gotta run  
 There's a place in the sun  
 And before my life is done  
 Gotta find me a place in the sun.

Like an old dusty road  
 I get weary from the load  
 Movin' on, movin' on  
 Like this tired troubled earth  
 I've been roaming since my birth  
 Movin' on, movin' on.

There's a place in the sun  
 Where there's hope for everyone  
 Where my poor restless heart's gotta run  
 There's a place in the sun  
 And before my life is done  
 Gotta find me a place in the sun.

You know when times are bad  
 And you're feeling sad  
 I want you to always remember  
 There's a place in the sun  
 Where there's hope for everyone  
 Where my poor restless heart's gotta run  
 I know there's a place in the sun  
 And before my life is done  
 Gotta find me a place in the sun.

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# CURRENT ALBUM RELEASES

Courtesy of **Billboard** The International Music-Record Newsweekly

## ☐ A&M

THE SANDPIPER—Quantanamera; LP 117, LP 4117

BAJA MARIMBA BAND—Watch Out!; LP 118, SP 118

## ☐ AMY

LEE DORSEY—The New Lee Dorsey Working in the Coal Mine; 8011

## ☐ ATCO

KING CURTIS — Live at 'Small's Palace, 33-198

The Two Sides of MARY WELLS; 33-199

## ☐ ATLANTIC

HERBIE MANN—New Mann at Newport; 1471

SHELLEY MANN—Boss Sounds; SD 1469

SERGIO MENDES—The Great Arrival; SD 1466

THE MODERN JAZZ QUARTET—Blues at Carnegie Hall; 1468

The Country Side of ESTHER PHILLIPS; 8130

PERCY SLEDGE—Warm and Tender Soul; 8132

LESLIE UGGAMS—Time to Love; SD 8128

## ☐ BANG

The Feel of NEIL DIAMOND; BLP 214, BLP 214 (S)

## ☐ CAPITOL

NAT KING COLE—Nature Boy; T 2348

PETER & GORDON Sing & Play the Hits of Nashville, Tenn.; T 2430, ST 2430

## ☐ COLUMBIA

THE NEW CHRISTY MINSTRELS—Christmas With the Christies; CL 2556, CS 9356

BOSS GOLDIES—Sounds From the Groove-yard; CL 2559, CS 9359

EYDIE GORME & THE TRIO LOS PANCHOS—Navidad Means Christmas; CL 2557, CS 9357

THE BROTHERS FOUR—A Merry Christmas; CL 2568, CS 9368

PERCY FAITH, HIS ORCH. & CHORUS—Christmas Is . . . ; CL 2577, CS 9377

OLATUNJI—More Drums of Passion; CL 2507, CS 9307

SIMON AND GARFUNKEL—Parsley, Sage, Rosemary and Thyme; CL 2563, CS 9363

FRANK SINATRA'S Greatest Hits, Vol. 2; CL 2572, CS 9372

REGENCY CHOIR (McCARTHY)—Three Wise Men; CL 2582, CS 9382

BARBRA STREISAND—Je M'Appelle Barbra; CL 2547, CS 9347

## ☐ ELEKTRA

MARTIN & NEIL—Tear Down the Walls; EKL 248, EKS 7248

## ☐ EPIC

Here Come the DOODLETOWN PIPERS; LN 24222, BN 26222

THE REMAINS; LN 24214, BN 26214

## ☐ LIBERTY

THE DEEP SIX; LRP 3475, LST 7475

GANTS Again; LRP 3473, LST 7473

## ☐ LOMA

RICHARD (GROOVE) HOLMES—A Bowl of Soul; L 50902, LS 5902

## ☐ LONDON

THE BACHELORS—Bachelors' Girls; LL 3491, PS 491

## ☐ MERCURY

BLUES MAGOOS—Psychodelic Lollipop; MG 21096, SR 61096

LES McCANN PLAYS the Hits; LM 82041, LS 86041

MIRIAM MAKEBA—All About Miriam; MG 21095, SR 61095

## ☐ MOTOWN

VARIOUS ARTISTS—The Motown Sound; 651

VARIOUS ARTISTS—Collection of 16 Big Hits, Vol. 5; MM 651

## ☐ MUSICOR

GENE PITNEY—Young & Warm and Wonderful; MM 2108, MS 3108

GENE PITNEY—Greatest Hits of All Times; MM 2102, MS 3102

## ☐ OKEH

BILLY BUTLER—Right Track; OKM 12115, OKS 14115

## ☐ PACIFIC JAZZ

CHICO HAMILTON — Jazz Milestones; PJ 10108, ST 20108

BUD SHANK & THE SAX SECTION; PJ 10110, ST 20110

GERALD WILSON ORCH.—The Golden Sword; PJ 10111, ST 20111

RICHARD (GROOVE) HOLMES; PJ 10109, ST 20109

THE JAZZ CRUSADERS—Talk Talk Talk; PJ 10106, ST 20106

## ☐ PHILIPS

BRIAN HYLAND—The Joker Went Wild/Run Run/Look & See, PHM 200-217, PHS 600-217

DUSTY SPRINGFIELD'S GOLDEN HITS; PHM 200-220, PHS 600-220

## ☐ PRESS

LOS BRAVOS—Black Is Black; PR 73003, PRS 83003

## ☐ PRESTIGE

BILLY BOY ARNOLD; 7389, 7389S

CHET BAKER—Groovin' With the Chet Baker Quintet; 7460, 7460S

MILES' DAVIS Greatest Hits; 7457, 7457S

DON FRIEDMAN — Metamorphosis; 7488, 7488S

HOMESICK JAMES—Blues on the South Side; 7388, 7388S

## ☐ RCA VICTOR

THE TOKENS Again; LPM 3685, LSP 3685

## ☐ REPRISE

DINO, DESI & BILLY—Souvenir; R 6224, RS 6224

TRINI LOPEZ—Greatest Hits; R 6226, RS 6226

The DEAN MARTIN Christmas Album; R 6222, RS 6222

DON RANDI TRIO—Revolver Jazz; R 6229, RS 6229

MITCH TOROK—Instant Fun Guitar Course; R 6223, RS 6223

## ☐ SMASH

ROGER MILLER—Words and Music; MGS 27075, SRS 67075

JAMES BROWN—Handful of Soul; MGS 27084, SRS 67084

JERRY LEE LEWIS — By Request; MGS 27086, SRS 67086

VARIOUS ARTISTS—Presenting . . . The James Brown Show; MGS 27087, SRS 67087

## ☐ STAX

VARIOUS ARTISTS—Memphis Gold, Vol. 1; 710

## ☐ TAMLA

MARVIN GAYE/KIM WESTON—Take Two; 270

## ☐ UNITED ARTISTS

LENA HORNE — Merry From Lena; UAL 3546, UAS 6546

MANFRED MANN—Pretty Flamingo; UAL 3549, UAS 6549

## ☐ VANGUARD

The In Sound From Way Out!; VRS 9222, VSD 79222

## ☐ VERVE FOLKWAYS

DAVE VAN RONK—No Dirty Names; FT 3009, FTS 3009

SON HOUSE, SKIP JAMES, BUKKA WHITE, BIG JOE WILLIAMS—Living Legends; FT 3010, FTS 3010

VARIOUS ARTISTS — The Blues Box; FT 30113, FTS 30113

WOODY GUTHRIE—Bonnieville Dam: & Other Columbia River Songs; FV 9036

ROGER SPRUNG—Grassy Licks; FV 9037, FVS 9037

ORIGINAL CAST—A Hand Is on the Gate; FV 9040, FVS 9040

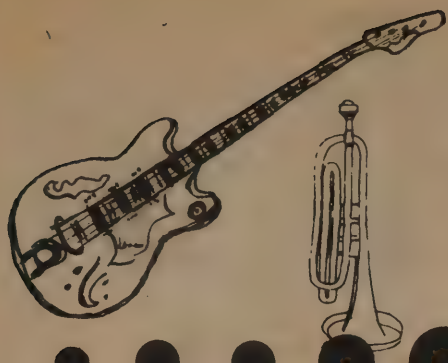
## ☐ VIP

THE ELGINS—Darling Baby; 400

## ☐ VOLT

The OTIS REDDING Dictionary of Soul; 415





# MUSIC SPOTLIGHT

SIMON & GARFUNKEL



DONOVAN

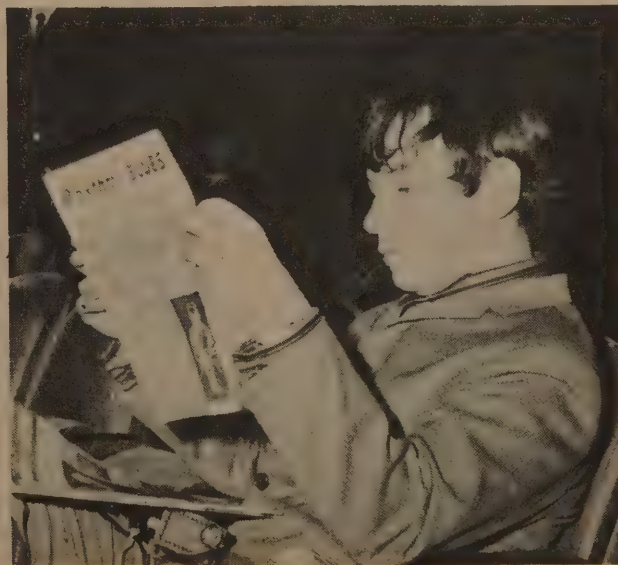


Herman was caught fishing out of season./The Fugs are crummy./Haven't Donovan and Simon & Garfunkel listened very closely to a folk singer named Burt Jansch?/The Lovin' Spoonful album, "What's Up Tiger Lilly", has the most exciting rock music we have heard in years. You're really missing out if you haven't dug it yet./Fats Domino is a complete gas. If he wanted to, he could have a huge comeback on records./Paul Butterfield and band toured England in a show which included Georgie Fame and Eric Burdon./Paul McCartney is writing the score for a flick called "Wedlock or All In Good Time" starring Hayley Mills./Sincere thanks to Richard Goldstein for the nice things he said about H.P. in his "Pop Eye" column for the Village voice./We predict a comeback for Chuck Berry on Mercury records. He'll be recording again with his original "Maybelline" band./In this era where sounds, rhythms, arrangements, recording techniques etc. are getting more and more complicated, B.B. King comes out with a simple moving blues called "Don't Answer The Door" on ABC. Everyone should stand aside, bow very low, and let B.B. pass. This could be the start of something./While simplicity is a virtue, so is Brian Wilson's elaborate production efforts on "Good Vibrations", more than six months in the works. It certainly must be the most fantastic pop single to date. How can he possibly make a follow-up? Brian could knock out movie scores with his left hand. Without a doubt "Good Vibrations" takes our best record award this month./Also we give Hitsville honorable mention for getting out of their sameness bag with the Supremes "You Can't Hurry Love" and the 4 Tops' "Reach Out For Me"./With all the great records around this month how could pure, unadulterated garbage like "96 Tears" make number one? Was there hanky panky afoot? Oh well, there's no question mark as to who gets the yech award./We wish there were more promotion men in the business like Sol Handwerker of MGM Records. It would be very difficult to put out a magazine if it weren't for men like Sol./We have been getting so much enthusiastic mail we're going to see just how enthusiastic you readers really are. We are hereby beginning a subscription campaign. If you like your news and song lyrics hot off the press, a subscription to HP is the way to get it. Imagine, the latest songs and news right in your mailbox every month before your next door neighbor can get it at the newsstand. But that's not all. Through this special secret deal you can save \$2.40. It sounds impossible, but it's true. For just six bucks, (\$6.00) we'll send you the next twenty-four (24) full bodied, sexy, longhaired, peachy keen issues of Hit Parader. And if you don't think that's really swell, you'll have to trudge through the snow all winter and buy it at the store. So there, ha ha. Just send your bread to H.P. Secret Subscription, Charlton Building, Derby, Conn. 06418. □

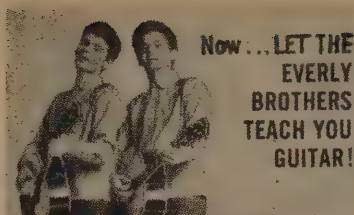
CHUCK BERRY



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**I'M GIVING TO THE  
AMERICAN CANCER SOCIETY  
THIS YEAR.**



**MAYBE SOME YEAR  
IT WON'T BE NECESSARY.**



This space contributed by the publisher

## •LADY GODIVA

(As recorded by Peter & Gordon/  
Capitol)

### LEANDER MILLS

Seventeen, a beauty queen  
She made a ride that caused a scene in  
a town  
Her long blond hair  
Hangin' down around her knees  
All the cats who dig strip tease  
Prayin' for a little breeze  
Her long blond hair fallin' down across  
her arms  
Hiding all the lady's charms  
Lady Godiva, she found fame and made  
her name  
A Hollywood director came into town  
And said to her "How'd you like to be  
a star  
You're a girl who could go far  
Especially dressed the way you are  
She smiled at him, gave her pretty head  
a shake  
That was Lady G's mistake, hey, hey,  
hey  
Lady Godiva, he directs certificate X  
And people now are craning their necks  
to see her  
'Cause she's a star one that everybody  
knows  
Finished with her strip tease shows  
Now she can afford her clothes  
Her long blond hair lying on the barber's  
floor  
Doesn't need it long anymore  
Lady Godiva.

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## •YOU DON'T HAVE TO PAINT ME A PICTURE

(As recorded by Gary Lewis & The  
Playboys/Liberty)

### ROGER TILLISON LEON RUSSEL

THOMAS L. GARRETT  
You don't have to paint me a picture  
The writing's on the wall  
It's very plain to see that you  
don't love me  
No you never loved me at all.

You been out with other fellas  
You think that I don't know  
'Cause you don't have to pin a rose  
on me  
'Cause I knew it long ago.

I have tried to make excuses for the  
things you do  
I've tried to be fair in every way  
It's no use pretending that you haven't  
been untrue  
It's over now so I'll be on my way  
I don't need a fortune teller  
I don't need a crystal ball  
It's very plain to see that you don't  
love me  
No you never loved me at all.

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Canada.

## •LOOK THROUGH MY WINDOW



(As recorded by The Mama's &  
Papa's/Dunhill)

### JOHN PHILIPS

(And the rain beats on my roof)  
And it does not ask for proof  
It's not that lovers are unkind  
She always said there'd come a time  
When one would leave and one stayed  
behind

We both knew people sometimes  
changed  
And lovers sometimes re-arrange  
And nothing's quite as sure as change  
(And the rain beats on my roof).

Look through my window  
To the street below  
See the people hurrying by  
With someone to meet and some place  
to go  
And I know I should let go.

She always said I'm not like you  
When love is dead for me it's through  
And I will find and love somebody new  
(Repeat chorus).

I must admit she knew her mind  
And it will not take her long to find  
Another place where the sun will shine  
And the rain beats on my roof  
It still requires truth.

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Publishing Co.

## •AIN'T GONNA LIE

(As recorded by Keith/Mercury)

### TONY POWERS GEORGE FISCHOFF

Ain't gonna lie  
That's one thing you and I could  
never see  
So as we kiss goodbye  
If I cry don't let these tears I shed today  
Hold you back in any way  
He's waiting for your smile  
So hurry I'll be fine now  
Don't you worry.

Ain't gonna lie  
If you say he's the guy  
I won't stand in your way  
Though it hurts me today  
I'll get by, I ain't gonna lie.

Baby don't cry though my heart's  
breaking  
I'm glad that you told the truth  
'Stead of some pack-of lies  
To us a lie's the only sin  
Least we'll end the way we've been  
By being truthful to each other  
Girl I hope I find another.

Ain't gonna lie  
I'll be out by and by  
Maybe I'll never meet any one half as  
sweet but I'll try  
I ain't gonna lie.

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## •IT'S ONLY LOVE

(As recorded by Tommy James & The Shondells/Roulette)

R. CORDELL

S. TRIMACHI

M. LEVY

You can't laugh

You can't cry

You're acting kinda funny and you don't know why

'Cause your heart keeps beatin' like a big bass drum

And the beat gets stronger and it's so much fun

And you keep on saying that the words are wrong

And you can't stop laughing

Baby, what's going on

It's only love, trying to get through

It's only love, trying to get through

It's only love, trying to get through.

You can't run

You can't hide

No matter what you do you're on a ten cent ride

Going up down baby and it's so much fun

And your heart keeps beatin' like a big bass drum

And the beat's getting stronger and it just won't quit

Better hold on baby

'Cause you know that it's

(Repeat chorus).

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## •I JUST DON'T KNOW WHAT TO DO WITH MYSELF

(As recorded by Dionne Warwick/Scepter)

HAL DAVID

BURT BACHARACH

I just don't know what to do with myself

Don't know just what to do with myself

I'm so used to doing everything with you

Planning everything for two

And now that we're through

I just don't know what to do with my time

I'm so lonesome for you it's a crime

Going to a movie only makes me sad

Parties make me feel as bad

When I'm not with you

I just don't know what to do.

Like a summer rose needs the sun and the rain

I need your sweet love to ease all the pain

I just don't know what to do, with myself

I don't know just what to do with myself

Oh baby, if your new love ever turns

you down

Come on back, I will be around just

waiting for you

I don't know what else to do.

Like a summer rose needs the sun and the rain

I need your sweet love to ease,

I need your sweet love to ease all the pain.

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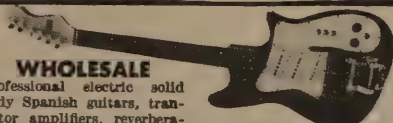


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## •WHISPERS (Gettin' Louder)

(As recorded by Jackie Wilson/Brunswick)

BARBARA ACKLIN

DAVID SCOTT

Whispers gettin' louder calling your name

Whispers gettin' louder calling your name

In my lonely, lonely room there's nothing

left but the past

I think of how our love used to be and

why it didn't last

I think of how sweet all the love was

All the good times we had

I want to come home 'cause I feel so

all alone

And I feel oh so sad.

The whispers gettin' louder calling out

, your name (Peaches)

The whispers gettin' louder calling out

, your name (Peaches)

Don't you hear it, Peaches

Don't you hear it, little baby

Everytime I think about you I can hear

you calling my name

And everytime I'm all alone, those whispers

they come back again.

Don't you hear it, Peaches

Don't you hear it, little baby.

The whispers gettin' louder calling your

name

The whispers gettin' louder calling your

name

The whispers gettin' louder hear me, baby,

calling to you Peaches

The whispers gettin' louder.

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& BRC Music.

## •I'M YOUR PUPPET

(As recorded by James & Bobby Purify/Bell)

OLDHAM

PENN

Pull a string and I'll wink at you

I'm your puppet

I'll do funny things if you want me to

I'm your puppet

I'm yours to have and to hold

Darling, you've got full control of your

puppet

Pull another string and I'll kiss your lips

I'm your puppet

Snap your finger and I'll turn you some

flips

I'm your puppet

Your every wish is my command

All you've got to do is wiggle your little

hand

I'm your puppet

I'm your puppet.

I'm just a toy, just a funny boy

that makes you laugh when you're blue

I'll be wonderful do just what I'm told

I'll do anything for you

I'm your puppet, I'm your puppet.

Just pull them little strings and I'll sing

you a song

I'm your puppet

Make me do right or make me do wrong

I'm your puppet

Treat me good and I'll do anything

I'm just a puppet and you hold my

strings

I'm your puppet

I'm your walking, talking, kissing,

loving puppet

I'm hanging on a string, I'll do anything.

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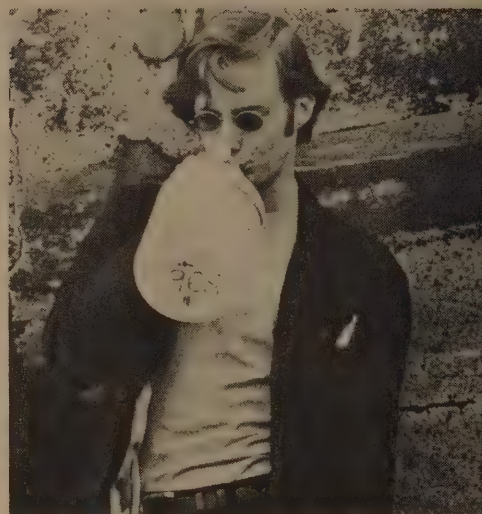
JOHN

# FRITZ RICHMOND

## John Sebastian INTERVIEWS

"Who's Fritz Richmond?" you ask. Fritz Richmond gave The Lovin' Spoonful their name, long before the group was even formed. Fritz Richmond is also responsible for the tiny, wire-framed eye glasses worn by John Sebastian and Jim McGuinn, and eventually by eighty million folk-rock singers, teeny boppers and other dedicated followers of fashion.

Fritz Richmond plays jug and wash-tub bass in the Jim Kweskin Jug Band. He and John Sebastian have been friends for a long time. One evening they sat down and talked while the trusty Hit Parader tape recorder rolled along. In this interview you'll find out how the Spoonful was named, what John Sebastian did in his pre-Spoonful days, where the Kweskin Jug Band gets its songs, how Jim McGuinn discovered "Granny Glasses" and lots more interesting information.



FRITZ RICHMOND

JOHN - I first met the Kweskin Jug Band when I was playing harmonica for the Even Dozen Jug Band. At the time, you were the grandpappy of all the jug bands and now you're the only one still working. Who's in the band now?

FRITZ - Well, people come and go with the jug band. Presently we are Jim Kweskin, Geoff Muldaur, Maria D'Amato, Bill Keith and myself, Fritz Richmond.

JOHN - When did the band first originate?

FRITZ - It was about April of 1963. Jim Kweskin came back from hanging out all over the country in his '49 Buick and finally made it back to Cambridge and we were all there. Along with Jim came David Simon. They suddenly showed up in town one night and created a great stir...

JOHN - Did you know Jim before?

FRITZ - Yes, I used to play in the Cafe Yana in Boston. Jim Kweskin was one of the Freshman Boston University kids that used to come in and hear us play. Then I went into the Army, and upon my discharge I headed back to Cambridge. Rumor had it that Jim Kweskin was playing the guitar. I didn't remember who he was then, but he and Buzzy, the long thin man, were going around

playing finger-picky, folky, funky tunes—in very good taste, but they couldn't win any prizes. Then I sort of lost track of both of them for awhile. Soon reports came in of Jim Kweskin: "Hmn.. well, the last time I saw Jim, he had hair down to his back and was seen walking up to the Lawrence Radiation Laboratory." "Jim Kweskin, well, I heard he had 4000 reels of tape, a tape recorder, a girl, a dog, and a '47 Ford and he was setting out from Berkley to visit Oklahoma for an extended period"... "Gee, Jim Kweskin, the legendary Jim, who travelled through Chicago, and finally showed up in Cambridge..."

When word came that Jim was back in town, we got a whole bunch of people together within one hour and went over to the Club 47, where a Hootenanny was going on. We did a set. It was pretty all right.

JOHN - You playing wash tub, Jim playing guitar, David Simon playing harmonica — that was part of the band that made the first album.

FRITZ - Right.

FRITZ - Getting back to one of your first questions, I don't actually know how the Jug Band got started, for shortly after my discharge from the Army I went to California.

While I was in California, I received a telegram from Boston, about a Jug Band forming and to come on back. I was having a good time and sorta took my time about going back. When I finally returned, they had a Jug Band. I walked over with my tub and they handed me a Jug, announcing that I was to play Jug for the band. I didn't quite know what to think of that... I used to fool with the Jug at parties, but never professionally. I really didn't know what to do. I had never listened to any Jug Band Music before.

JOHN - It sounds like what happened when I came back from Marblehead, Mass. and walked into a demolished Elektra Records office to see an assortment of strange people I had seen in places like Gerde's Folk City, The Folk Lore Center and in Washington Square Park, the only difference being that there were about eleven of them together. I walked in and they said "Hi! you're just the guy we need to play harmonica for The Even Dozen Jug Band."

Incidentally, in this band there was an incredible Italian fiddle player, who was a girl, and that was Maria who is now with the Kweskin Jug Band.

Anyway, what happened after you came back and had your first introduction to Jug Band music?





*The jug band is one of the most fun groups we have ever had the pleasure of seeing. Above, Fritz, Maria and Jim Kweskin stomp 'em down at the Cafe Au Go Go.*

FRITZ - After they gave me a Jug, they also gave me three Lps: "The Memphis Jug Band", "Gus Cannon's Jug Stompers", and "The Dixieland Jug Blowers". The Dixieland Jug Blowers did this one song called "Bootle Lamb Shake". I thought and I still think it's one of the greatest tunes anyone has ever done. That guy must have played a 5-gallon jug...whew...

JOHN - There are some connections that I'd like to make with the beginnings of The Lovin' Spoonful and you personally.

FRITZ - Go right ahead....

JOHN - I was talking with Jim McGuinn and he said that he remembers when he was working at the Playhouse in Greenwich Village, playing 12-string guitar and doing a lot of Beatle tunes. At the same time, I was playing for anybody that needed a harmonica player, trying desperately to learn anything new. One evening you came in and played with the "Holy Modal Rounders", the same people that wrote "Blues In The Bottle" and did one of the first recorded versions of "Fishin' Blues".

On the stage that night, you were wearing your blue cobalt sun-glasses, which struck Jim's and my fancy. I went out and managed to find the actual cobalt glass and put them in a pair of wireless frames, which were stolen from me within three days. Jim went out to the West Coast and got square, wireless glasses. A little bit later, a friend from Cambridge, Jerry Corbett, sent me the wire frames that I wear now.

Also, in the Philadelphia folk festival of 1963, when you were playing there and I was backing up John Hurt, we drove back to New York together. We did a lot of talking about John Hurt and I said something about trying to think of a name for my intended group. I had just about given up on names, and started rambling on, describing all the things I wanted the name to say. Right then you said, how about "The Lovin' Spoonful"....

I remember how it stopped everybody's head in the car for a little while. I took it back to New York and told it to Zally, whom I had recently met and started to play with. We tried it on for a while and told it to Steve when we met him. We hadn't decided on a name right away, but as soon as the band was formed, the name seemed to fit perfectly.

FRITZ - I remember a few people coming up to me and saying that you had been going around saying the name to people to see if it tasted good.

JOHN - That's right. I'd go around and say it to anybody who I thought might have a different opinion than myself. It was funny, I used to walk around trying it out on the strangest people I knew...Most people would say "Lovin' Spoonful - gee, I don't know"... it seemed to make them smile.

A little bit more about the music that you play - who's the source material? Where does it come from mostly?

FRITZ - Jim has found this record store somewhere in Boston, that no one else knows about. They have thousands of old 78 RPM records that were part of

a big record business that went out in the depression. They cost a nickel a piece and you can't listen to them before you buy them. Jim would usually bring home as many as he could carry, and sit and listen to them. Some he'd throw away or give away.

Out of a day's listening, he'd come up with two good songs that he'd be interested in. It might be Louis Armstrong, Paul Whiteman or somebody you've never heard of. We got the tune "Sadie Green" that way.

JOHN - For some approximation, name 500 people that influenced the Jug Band...

FRITZ - Well, hmmm...Pink Anderson, Gus Cannon, an unknown, but great Jug Player with the Dixieland Jug Blowers, Sleepy John Estes, Paul Whiteman, Chuck Berry, Earl Scruggs (who influenced Bill Keith a bit)...

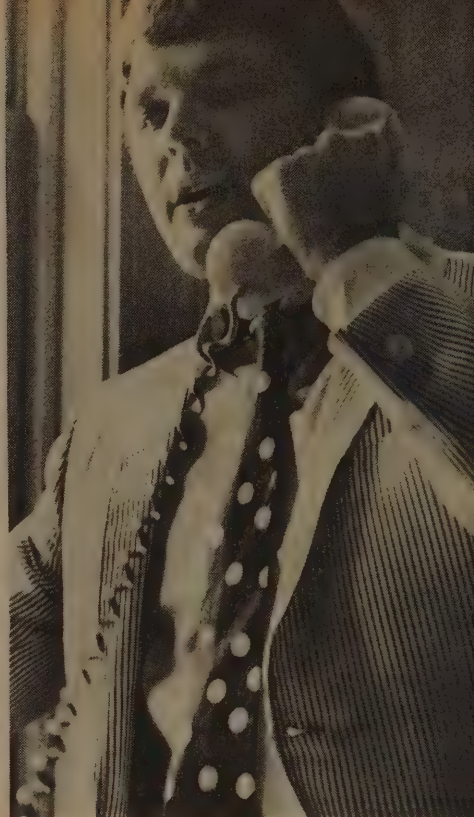
JOHN - What do you feel is in the air with music today?

FRITZ - I feel that there is, more and more, better music in the air. Especially since the Beatles, more people are conscious as to what's going on with popular music than ever before and so, more people are learning to play, and to play well. There's a flow of good singers now, and a lot of good songwriters and arrangers.

Unfortunately, there was no more tape left to flow through our recorder so we picked up a couple of tea spoons and began to rattle them together. John grabbed a harmonica, Fritz pulled out a portable jug and the night air was filled with the sound of good time music. □



# TOMMY ROE .....



Left, Timi Yuro and Tom. Above, Tom and phone. Below, Dee Dee.

The end of January 1966 a record was released along with 2 or 3 hundred others. A few radio stations played it at first, it was big here and there and gradually, slowly and surely more and more people heard it and bought it and after five months "Sweet Pea" became a bona fide nationwide hit record. Tommy Roe, the singer and writer of the song, had made a comeback.

It wasn't easy. "We just couldn't convince people that 'Sweet Pea' would be a hit record," Tommy told us. "We broke all records in the south. Everywhere it was played, it was #1. Finally it made the top ten nationally.

"Actually, the reason I haven't had any records out in a year and a half is because I quit recording for acting," Tommy explained. "I went to dramatic school. I moved up here to New York and stayed with Wynn Handman. While I was studying up here, I sort of let my recording slide a bit. I went as long as I could but I finally decided I would have to start writing again and making some more records. So I went to California and recorded 'Sweet Pea'. Lucky enough it did come through."

We asked Tommy how he writes songs. "Well, I always start with a title. I am a bug on titles. I think that is the first step to a good song. A good title is something that will attract attention. Like, 'Sweet Pea' could mean a lot of things. You could be writing about peas. Some people could think I was going in the direction of a drug song. Sweet



peas relate to a morning glory scene.

"I have to figure what direction I am going in. I try to go in the teens' market. The teenagers are my fans and public. Although with 'Sweet Pea', I found out that a lot of older people and college groups liked the song. This is the first record I've ever written which was attractive to older sets."

"Do you think your audience has grown up with you?" we asked.

"That's true. Actually I've never thought about that, but that's the answer to it."

Tommy got back to songwriting.

"The first verse is the most important verse of the song. You've got to capture the audience in the first verse. Just like if you're doing a stage show, you have

to capture your audience as soon as you walk on stage. So I feel a song is the same way. So you kind of write a melody and get a sound. Those are the most important things on records, lyrics don't really mean as much.

"Although with 'Sweet Pea', the lyrics are saying a lot and are there to be heard. They are not buried in the track and they are telling a story. It is a rock song, it tells a love story which teenagers can relate to. It's really hard for me to think as a real teenager because I am not a teenager any more. I'm 23 and it's hard for me, but I seem to have found the knack for it."

"Are there any common inspirations that get you started on a song?"

"Some songs I have been successful



# ....the BIG COMEBACK

*Left, Tommy asks if he can be excused. Below, he writes a song backwards and then forwards, and tries to think of a title.*



with have had no incident to prompt me. It seems (going back to 'Sweet Pea') I have to make myself relate to the audience I am trying to sell to. The songs that I have written that I really feel in my heart and that are relating to me I've never had any success with."

"What specific songs?" we asked.

"You've never heard them. They've never been recorded. I think if I recorded them, I wouldn't get to the public. It would be beautiful only to me."

"Has your hit record helped toward your acting career?"

"Definitely, they always want to get you when you're hot. Things are happening with certain studios. I have one thing working at Universal and Twentieth Century Fox. I'll be working on pilots for both studios. I don't know what's going to happen."

"Are these pilots for a TV show?"

"One is a TV. The Twentieth Century one is for movies. Also, I've just been signed as a regular on 'Where The Action Is'."

"Do you have any preference toward comedy or straight drama?"

"What I would personally like to do, I would probably never get to do," Tommy confided. "It's being in westerns or comedy. Some action film, but westerns, I think I would enjoy more than anything."

Tommy's interest in acting comes from his songwriting. "They're both creative" he explains. "I've also been an art

student and done some paintings. But with acting, I could bring out creative things in me that I can't put on paper in a song or on a canvas with paint. It's something that I always wanted to do."

Tommy is the product of a musical family. His father had a country & western band and his mother played piano in church. He sang in church choirs and when he was in the 8th grade his father taught him to play Elvis Presley's "Hound Dog" on the guitar.

The late Buddy Holly was his biggest influence. "I put together a little band while I was in high school. At the time, Buddy Holly was a real big star. I knew all of his songs backwards and forwards," Tommy remembers.

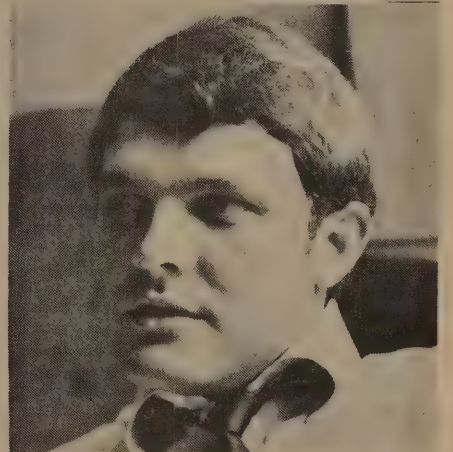
"I sort of patterned myself after Buddy Holly which I've been praised for and criticized for. But I think if the talent's in a person, it'll come out one way or another." Tommy recorded the Holly-influenced "Shelia" and became a star.

A few years ago, his career was rolling along nicely. Then the Army slammed the brakes on. When he came out, he couldn't get moving again.

"I felt like a boxer that was on top who was knocked down but not out. My 6 months in the service hurt my career, but being in the Army was something that I enjoyed very much."

Then came "Sweet Pea".

"Without bragging, I think that if the talent is there you can always have hit records," says Tommy. "I'll be in the entertainment business for the rest of



my life - whether as a writer, singer, actor or whatever. Determination and talent is all it takes.

"The British influence on pop music helped songwriters like myself by making us realize that we'd have to write better songs. At the time, most of us Americans were lazy and there wasn't much creativeness in the record business. All records sounded alike. The British sound was such a refreshing change that we had to do better to compete with it.

"Now I have more confidence in myself as an entertainer. It's not such a drudgery to do a show any more. I've learned from experiences - bad and good - and I have a better idea of what direction I'm going in. With the right breaks and some hard work, I'll get there."

Good luck, Tommy! □





# All the GROOVY SOUNDS THE FOUR TOPS



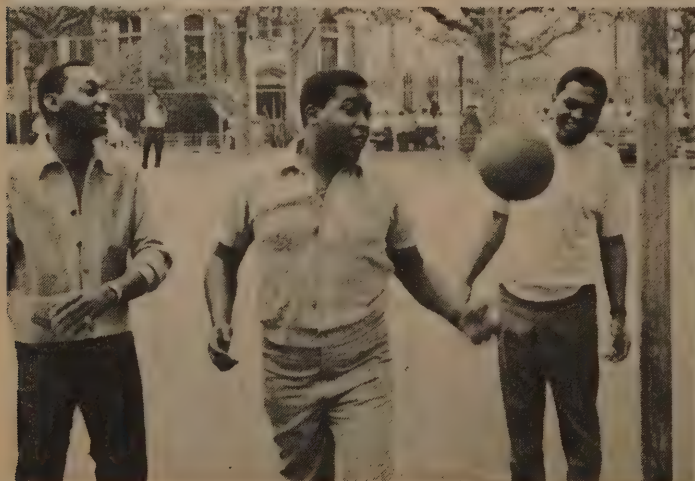
We remember a few years ago when there was only one kind of music for teenagers. Almost all the rock and roll records had the same sound. There wasn't much variety. And if a performer didn't follow that particular pattern, he was out with the "in" crowd.

The young adults of today aren't conforming any more. They pick their own music now and there's a wide variety of tunes that could be #1 in the country. Like, five years ago someone like Herb Alpert probably couldn't even get on the charts. Now he can have a top record, next week it'll be Dean Martin, The Animals, The Supremes or somebody else.... It's even possible for a waltz to be a #1 record. It's beautiful.

Audiences are taking the music more seriously now. They don't like anything that sounds fictitious. They've got their ears open.

Most artists don't take garbage material any more. If a song doesn't have something original they'll say, "Later for that!" Years ago a group's manager would tell them what to record.

At Motown, we have a chance to express our opinions on a new song. Like, Berry Gordy will come to us and say "We've got a terrible (meaning great) tune for you." They'll sing it or play it for us and ask "How do you like it?" We







say, "Hey man, that sounds good" or we say, "Well, you know, it's cool, but....."

If we don't like a song, they won't say "Well, think about it," they'll say, "Well, how do you like this one?" It's a give and take thing. We work together.

The record producers at our company write songs especially for the artists that they record. Practically everything that they write is a good song. Guys like Holland, Dozier & Holland or Smokey Robinson or all the others are just out of sight.

One reason they're so good is because they're always competing with each other to write better songs. There's no animosity, though. They're like brothers.

The success ingredients of a Motown song are simple - strong melody and a strong story ....something with substance, meaning, strong emotion and no garbage.

The final ingredient is what the artist himself puts into the song. For example, "Wooly Bully" isn't our kind of song, but Sam The Sham really grooved it. If you had heard the songwriter stand up and sing "Wooly Bully" for you, you'd probably think it was ridiculous. But look what Sam did with it. There's an art to grooving a song. It's the final thing that really counts. □





## LOTHAR AND THE HAND PEOPLE

### AN INTRODUCTION



**Lothar and the Hand People is here!**

**They're the most promising group to appear at the Night Owl since the Lovin' Spoonful blasted into the starry stratosphere.**

**The Hand People are so loud and wild it stuns the imagination. They're also capable of being subdued, humorous and always fun to watch.**

**Lothar is a theramin, a sort of musical machine that can sound like a startled bird or a happy science-fiction movie monster.**

**We think Lothar and the Hand People have a bright future so we're going to follow each stage of their career, month-by-month.**

**This is how it all began...**



*John Theramin talks to Lothar.  
Lothar Emelin says "fnegh, fnegh."*

Lothar and the Hand People began at the University of Denver two years ago when John Emelin decided it would be fun to start a rock and roll group, drop out of school, sing and have a good time. He didn't know a thing about music. Neither did Richard Lewis, who wanted to play rhythm guitar. They spent 6 months trying to find what they thought would be the right people for the group.

In the fall of 1965, Tom Flye and Rusty Ford came to the University of Denver and were accepted into the group on drums and bass. William C. Wright was added as lead guitarist.

The name Lothar and the Hand People came from a dream that Richard Lewis once had. That's all he would say about it. Further research on its origins was halted when Richard decided to go back to school, which he did. Two days later Kim King came into town. He became lead guitarist and W.C. switched to rhythm.

In May W.C. left to have a nice time in Berkeley, California. He's still out there having a very nice time building dulcimers and things like that. Paul Conly came into the group as electric pianist and rhythm guitarist and nobody has left since then.

Lothar and the Hand People worked many 3.2 clubs in Denver - places where people aged 18 through 21 could drink 3.2 beer. They also played at rug rooms - teen clubs patterned after those on the West Coast where the dance floor is a big rug and cokes are served.

They made many friends in Denver and became one of the top groups in town, but as Kim put it, "We'd gone about as far as we could go in Denver."

"We wanted to get to as many people as we can with what we're doing," added John.

So they came to New York.

Their first job was in a dance club. Two years earlier Kim had worked with a band in New York. He didn't like the band and he didn't like New York. When he left, the band's manager, Trude Heller, told him to let her know if he ever had anything interesting. Just before Kim left Denver with Lothar he let her know. Trude said, "Fine. Consider yourself booked," without even hearing the group. That was nice. But...

They appeared at Trude Heller's club in Greenwich Village for 3 nights and realized that Lothar and the Hand People were not musicians for a dance club. They don't play "Louie Louie", "Midnight Hour", "Satisfaction" and all the other favorites churned out with monotonous regularity by animated juke boxes posing as bands in dozens of dark holes around the country.

Also, a dance club is not the place for Lothar and the Hand People because the dancers don't want to stop jumping up and down long enough to listen to original never-before-heard songs done with subtlety and humor and unique style.

Where do audiences really listen to a group? One place in New York is the Night Owl. Lothar had heard of the role the Night Owl played in the success story of the Lovin' Spoonful. And their last appearance in Denver was in concert with the Spoonful who had told them to go to the Owl if they were ever in New York.

The boys walked over to the Night





Above, the Handpeople played the Village Gate with the Byrds. Below, Capitol Records gave them the run of a recording studio.



Above, L. to R., Rusty, John and Kim. Below, a very tired Tom Flye.



Owl and were told that the only opening in the club's audition schedule for the next three weeks was in half an hour. Lots of groups assaulted owner Joe Mara's ears, hoping to be "discovered" like the Spoonful were.

The Hand People raced back to Trude's for their instruments, auditioned and were booked for Tuesday night when one of the Owl's regular groups was off. Their debut on August 9 was a success, Hit Parader's Don Paulsen was in the audience applauding enthusiastically and Joe asked them to stay.

We interviewed them, lots of people from record companies came down to listen and offer money, Night Owl regular Ray Bilitzky, after listening to groups for a year, took his first venture at managing a group with Lothar, and lots more exciting things began to happen.

The editors of Hit Parader believe that Lothar and the Hand People are nice and talented and they deserve to be successful. Every month we're going to follow their career closely and let you know how they're doing.

In our next installment, we'll have little biographies of the Hand People. John will explain what Lothar means and we'll glance at another page of Hand People history.

Don't miss it. □





# GRANNY'S

HERMAN



MIKE CLARK & JOHN SEBASTIAN

PAUL SMITH

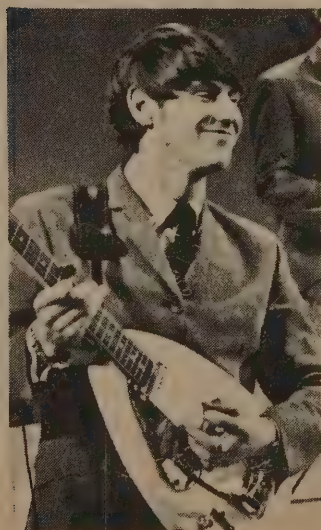


Herman solos in a television play "The Canterville Ghost". He secured a major acting role in the play which was filmed in London and also stars Michael Redgrave. Herman, along with the Hermits, are scheduled to begin filming their next MGM movie "Mrs. Brown You've Got A Lovely Daughter", at the end of this year or early '67. Their next feature movie to be made later in '67, will be a remake of the old Marx Brothers' film "A Day At The Races". An ex-Yardbird and an ex-Animal are going to join forces in a new group which has not yet been named. Paul Smith, the alleged brains behind the Yardbirds, left the group on the grounds that he wanted to concentrate on writing and producing. However, he is now joining a group which will include ex-Animal, Hilton Valentine... For those of you who are already familiar with The Lovin' Spoonful's great musical work on Woody Allen's movie "What's Up, Tiger Lily", and for those of you who are not (but should be), once again John Sebastian's writing and the Spoonful's music will delight you in an up and coming Seven Arts movie titled "You're A Big Boy Now". The film stars such greats as Julie Harris, Geraldine Page, Michael Dunn, Elizabeth Hartman and Rip Torn. The musical score was composed by John Sebastian, as well as the four tunes which the Lovin' Spoonful sing and play throughout the movie. The movie will be released during late December. This is one show to put on your must see list.... The Byrds were in New York recently for a two-week engagement at Greenwich Village's The Village Gate. Opening night was a delight - both young and old appeared. The Lovin' Spoonful, Peter, Paul & Mary and the Hollies were just a few of the people that came for opening night. Needless to say, the Byrds, as usual, were terrific. Peter Quaipe, bass guitarist for the Kinks, left the group and may join Bea's Advertisement Department as a designer. Peter was injured in a car accident a few months ago and has been unable to play since. Peter is vacationing in Copenhagen and refuses to comment on the supposed break with the group.

SCOTT WALKER



HILTON VALENTINE



ZAL SPOONFUL

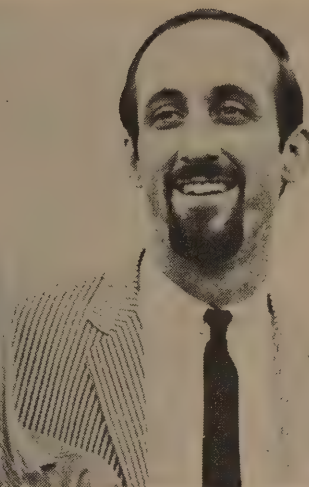
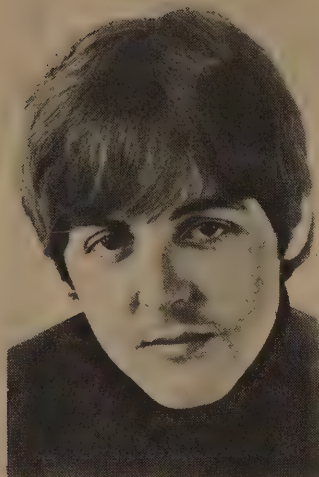




# GOSSIP

(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)

PAUL MCCARTNEY



PETER, PAUL & MARY

PETER ASHER



Poor Scott Walker - first the unfortunate incident in his London apartment and now he took a fall down the stairs of his new apartment and was knocked unconscious. Latest report on Scott, "He is recuperating at home and is coming along fine." *The Beatles* have been awarded their 21st gold record for "Yellow Submarine". *The Lovin' Spoonful* have been awarded their 1st gold record for "Summer In The City". *Barry Sadler* started a college foundation to provide full college scholarships for the children of servicemen of his branch of the military who were killed or wounded in action. *Sonny and Cher* have been awarded an audience with the Pope. The duo was naturally thrilled at the prospect of meeting Pope Paul VI, and their only big worry at the moment was where to find a suitable dress for Cher. Protocol demands that when a woman meets the Pope, she should appear before him in a long-sleeved, high-collared dress, in black. Cher, as you know, is noted for never wearing dresses, but for this grand occasion Cher did shop for a dress and appeared before the Pope in standard requirements. *Hurrah for Cher!* It's kind of old news, but for those of you who might be interested, *Peter and Paul* went to President Johnson's daughter's marriage, while *Mary* stayed home and took care of her baby. On *Paul McCartney's* back lawn, if one is lucky, you will see a marvelous statue collection of all the characters from the famous "Alice In Wonderland" story. But how many of us get that lucky! *Diana Ross* (lead singer for the *Supremes*) married *Barry Gordy* (Mr. *Motown*) last month. Many, many, congratulations and much happiness to two wonderful people. Everyone's been saying it for months and the *Beach Boys* have been denying it for months, but when too many people found out about it, they were forced to admit it. Yes, the *Beach Boys* are married, all except for *Bruce Johnson*. The newest *Beach Boy* is still a bachelor, but *Brian*, *Dennis*, *Carl*, *Mike* and *Al* are very much married.....*Peter Asher*, soon to wed long-time American girlfriend, *Betsy Doster* (if not already) - many congratulations from all of us at Hit Parader. □

BETSY DOSTER



CHER



DIANA ROSS



## ●COMING ON STRONG

(As recorded by Brenda Lee/Decca)

DAVID WILKINS

Coming on strong, coming on strong  
I can feel the heartaches, coming on strong  
I can feel the teardrops, the pain and  
sorrow  
Ever since you've been gone  
They've been coming on strong.  
Pain come on in  
Hello sorrow I see you're back again  
Teardrops, glad you dropped by  
'Cause you can help drown my pride  
And since you're here  
The time seems just fine

To let you know that you're gonna be  
with me  
Till I lose my mind  
You've been gone much too long  
And I can feel the heartache coming on  
strong  
Only thing you left me  
Was misery for company  
Memories of a love gone wrong  
That keep coming on strong, coming on  
strong,  
coming on strong, coming on strong.  
Copyright 1966 by Moss Rose  
Publications, Inc.

## ●ALL THAT I AM

(As recorded by Elvis Presley with  
Jordanaires/RCA Victor)

SID TEPPER

ROY C. BENNETT

All that I am  
Or ever hope to be  
Lies in your hands  
You are my destiny  
When you are in my arms  
I rule the world  
And when we're far apart  
How cruel the world.

All that I want  
Is to be near to you  
To spend my life  
Making it clear to you  
You are my heart, my soul, my dream  
come true  
All that I am, I am because of you, because  
of you, because of you.  
Copyright 1966 by Gladys Music, Inc.

## ●I'M READY FOR LOVE

(As recorded by Martha & The  
Vandellas/Gordy)

HOLLAND

DOZIER

HOLLAND

As I stand alone on this moonful night  
For the first time I feel alone in life  
As I watch the moon kiss the violet sky  
I feel the need for your lips to press close  
to mine  
For so long I've been afraid  
to love  
But right now I feel the need for love  
And you, you have the love, the love I  
need oh to comfort me  
Oh and I'm ready for love  
I'm truly ready for love  
Your wonderful sweet, sweet love  
Right now I'm ready for love.  
I tried to chill my heart from love's  
tender touch  
'Cause to lose in love would hurt so much  
But as I softly walk in my solitude  
I searched my heart and found  
There's a need for you and for the first  
time I feel alone  
'Cause I need a love to call my own  
And only you, you have the love, the  
love I need to comfort me  
Oh and I'm ready for love  
I'm truly ready for love  
You know I'm ready for love  
Your wonderful sweet, sweet love  
I'm ready right now, I'm ready right now.  
Something wonderful has come over me  
And filled this heart of mine with ecstasy  
I'm glad I finally opened up my eyes  
And pushed the fear of love, the fear of  
love aside  
And for the first time I feel alive  
I have the touch of love deep down  
inside  
And just as soon as I see your smiling  
face  
I'll rush into your warm embrace  
Right now I'm ready for love  
I'm truly ready for love  
Your wonderful sweet, sweet love  
Right now I'm ready for love.  
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Inc.

## ●(COME 'ROUND HERE) I'M THE ONE YOU NEED

(As recorded by the Miracles/Tamla)

HOLLAND • DOZIER • HOLLAND

Now you say every time you need some  
affection  
The one you love don't really know  
the direction  
You just sit there in a daze reminiscing  
'Cause you know some other lips he's  
been kissing  
Now when you need the love he's never  
shown you  
Come 'round here  
And when you need some lovin' arms  
to hold you  
Come 'round here  
Now I may not be the one you want  
But I know I'm the one you need  
Said I may not be the one you want  
Yes, I know I'm the one you need.  
Your life stands still the minute he goes  
You count the hours just hopin' he shows  
Girl can't you see while you're longin'  
for his touch  
That I'm the one who loves you so much  
And while you're longin' for his embrace  
You're all alone with tears on your face  
Now when you feel the need to cry to  
some one cry to me  
And when you feel the need to lean on  
someone lean on me  
Now I may not be the one you want  
Oh but I'm sure enough the one you need  
Oh baby, I may not be the one you want  
Oh but I'm sure enough the one you need.  
Now the days, the days, the days you  
sit alone by yourself  
He's out foolin' around with somebody  
else  
Leaving you alone here with nothing  
to do  
Just waiting till he has time for you  
Now when the loneliness gets hard to  
bear  
Girl, come 'round here  
And when you need a little tender lovin'  
bad, girl come 'round here.  
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## ●ON THIS SIDE OF GOODBYE

(As recorded by The Righteous Bros./  
Verve)

GERRY GOFFIN  
CAROLE KING

I've had my taste of independence  
Since the day I set you free  
Now I don't bear the least resemblance  
to the man I used to be  
'Cause baby things look much different  
now  
On this side of goodbye.

Can't you find it in your heart somehow  
To give our love another try  
I've got to find a way to make you hear  
me

Gotta reach you somehow and make you  
forgive my mistakes  
I've already paid too dearly  
Baby, don't make me pay for as long  
as I live  
'Cause baby I thought I knew just what I  
wanted when I left you standing there  
But now each night my soul is haunted  
by the dreams we used to share  
And baby things look much different  
now on this side of goodbye  
Can't you find it in your heart somehow  
To give our love another try  
I've got to find a way to make you hear  
me  
Gotta reach you somehow and make you  
forgive my mistakes.  
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I certify that the statements made by me above are  
correct and complete.

(Signature of editor) Edward D. Konick



# OTIS REDDING

## In LONDON

by  
Miranda Ward

When OTIS REDDING was over here "Ready, Steady, Go!" built up an entire programme around him, using his own band (only 9 of them came over, but they swung!) to do the backing for him and his two guests ERIC BURDON and CHRIS FARLOWE.

Unfortunately all the press tickets had been disposed of by the time I got thro' to the R.S.G! office, but luckily for me, when ERIC heard of my dilemma he invited me to the rehearsals as his guest! (Many thanks ERIC!)

I arrived at Wembley in the middle of the afternoon, and whilst waiting to be met was introduced and chatted to an American sitting in reception...I told him how I hadn't actually arranged to see OTIS as there were already so many journalists there, but that it was great just seeing and hearing him live.

When I got thro' to the studio I found it packed - even for rehearsals! So many people wanted to see OTIS in action.

After the final rehearsal, as I was leaving, I bumped into my new American friend...

"Come and meet some friends of mine...they're just outside the studio and want to meet H.P.'s girl in London!"

I've heard many, many times of the fantastic reputation H.P. has with artists who know it, but I've never had such proof as this before!

My American friend happened to be an official of Atlantic records, and his friends? - YES! - OTIS and his personal manager PHIL!

When they learned that I was leaving because I didn't have an actual pass for the show they insisted that I stay, and said they'd smuggle me in with them.

Needless to say the atmosphere in the studio for the recording was ridiculous...OTIS made the whole studio swing!

He opened with 'Satisfaction', then swung straight into 'Barefooten', and then, as the dancers came on for a sexy routine, he went to 'My Girl'. (R.S.G! now has three professional dancers, and they do a couple of routines each week.)

Then he introduced a 'Great guy, good friend of mine and yours...ERIC BURDON!', who swung straight into 'Hold On I'm Coming'...but it must be confessed that he had a cue card, as he wasn't 100% sure of the words!

After the commercials it opened again with ERIC being interviewed by CATHY McGOWAN...in which he raved about

OTIS! Then on came CHRIS FARLOWE with a knockout rendition of 'It's A Man's World'; followed by OTIS again with 'Pain In My Heart', 'Turn Me Loose' (with the dancers again) and for the finale ERIC and CHRIS joined him for 'Land Of A 1000 Dances' mixed in with 'Shake'. That was the end!

After the show they were playing in a club outside London and asked me if I would like to go along too. Of course I jumped at the chance! When we got out to the coach we discovered the band already in their seats and curled up in rugs!...they were feeling the cold they claimed, although the heater was on. They looked like a bunch of squaws...or Eskimos! (more apt!?)

OTIS introduced me to them all and then we sat down, and discussed, of all things, riding! His main home, he told me, is Burnt Oak, about 24 miles from Macon in Georgia, where he gets whenever he can and rides allot - he has his own stables!

R.S.G! had been very exhausting (even to watch!) and slowly everyone dozed off - but not before BOBBY HOLLIWAY had taken a picture of me chatting to OTIS.

We got to the Carousel Club after about an hour and a half's driving to find things hotting up for OTIS' appearance. Before the show the management very kindly provided Cokes, milk and hamburgers for everyone to tuck into - they soon went, nobody had eaten much that day!

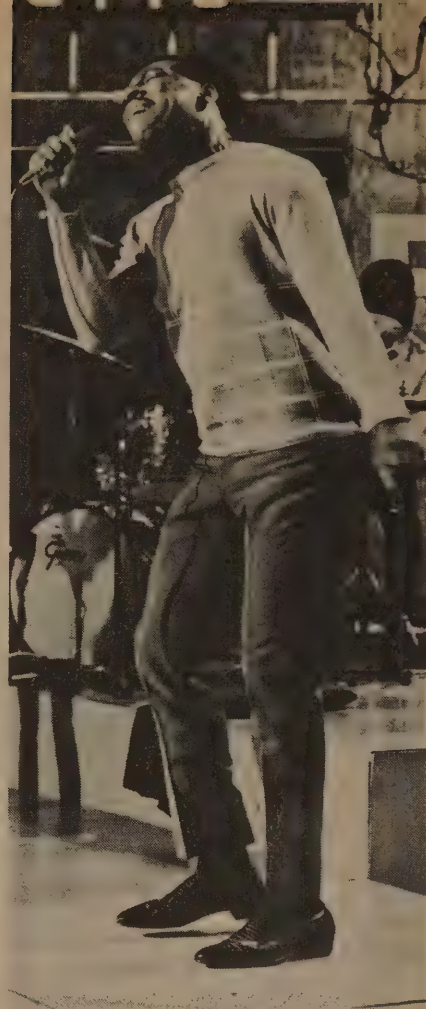
Unfortunately the stage was very small and consequently OTIS was somewhat cramped. But because everyone crowded round the stage - and indeed because OTIS is so fantastic - he quickly whipped up a great excitement and they were clamouring for more when he came off and as he couldn't get through them to his dressing room, he had to do an encore!

After that, with some difficulty, managers etc. managed to get him off the stage, through the audience and up to his dressing room!

There was no dozing on the trip back, everyone was fast asleep! I only just woke up when the driver stopped at my home!

The next two nights he was appearing out of town, but on Friday night he was right in the centre - TILES on Oxford street to be exact!

But first there was R.S.G! to be watched...unfortunately, although better than usual, the programme wasn't so tre-



*Ready, Steady, Go built a whole show around Otis. Eric Burdon sang with him and his band.*

mendous on the screen as it had been in the studio...a TV screen is not big enough for OTIS and his band!

At TILES he did two shows - one at 10:30 p.m. and t'other at 1:00 a.m.! and both were packed (tho' I suspect a lot of people stayed after the first to see it again).

I got down to the second to find OTIS and the band very exhausted - but cheerful that they were getting such knockout receptions. After saying hellos to all I went out front to watch...

Needless to say it was fantastic...he did his usual numbers, including all the ones I'd seen on R.S.G! a few hours before...

After the show everyone stayed around drinking and chatting, poor OTIS was surrounded by journalists and photographers...eventually with goodbyes said, everyone went on their separate ways into the night.

I popped into a small club around the corner - KNUCKLES - for a night cap and discovered that TOM JONES had done the same, he had also been at TILES to dig OTIS...

"He is really fantastic!...no more can be paid!"

Except that lagree-wholeheartedly! □



# THE MANY STEPS TO Stardom PART III

"POP GOES THE SINGER!"

By Helen Rosenbaum

Platter. Matter: Vic Voice's first disc, "Crazy Kid," on Hit Records, a click pick. Cashboard Magazine

Whatever became of Vic's click pick?

It bombed. Yes, it died somewhere between the recording studio and the top forty charts. But to Vic Voice, boy singer and thousands like him, the road to hitsville is paved with gold records. And alive with opportunity. Thus, they continue, long on hair, short on talent, cutting records in the hope of vocally slicing their share of today's million dollar songstakes.

But what does it really take to make it to the top in pop? A sound.

A noise, or growl, or falsetto or something that sets you and your group apart from Calvin and The Copycats.

The Beach Boys have achieved a "Sound" so uniquely their own that you don't need a disc-jockey to identify their records. Other soundsetters: The Four Seasons, The Beatles, Barbra Streisand, Bob Dylan.

And while these standouts have given impetus to a string of third string imitators, it's the originals who have found a permanent place in your hearts and charts.

How does one go about developing his own bag?

"Study the best seller listings carefully," advises Sol Handwerker, MGM's director of international publicity. "Then record something with today's modern beat but different and exciting enough to command attention in this highly competitive market. The important requisite is not to sound like

everyone else. It's the sound that sells."

"Believability is about the most important quality we seek out when writing for a new artist," declare songwriters extraordinaire, Sandy Linzer and Denny Randell. "A singer is like a salesman—he makes the song come to life. Confidence is important but never cockiness," they explain.

And speaking of believability, would you believe...The Four Seasons. For Linzer and Randell, both in their early twenties, have written most of The Seasons' smashes including, "Dawn", "Working My Way Back To You", and "Opus 17".

"We also wrote 'Do The Mouse' for Soupy Sales," laughs Linzer. "It's a song that sounds perfectly natural coming from Soupy, but you would not accept that same song from many other performers. Therefore, it is especially important for someone new to the music scene to choose his material and arrangements with special care."

But for a singer who has yet to break through the sound-barrier, tracking down a track is not easy.

"The top music publishers give their best songs to the established artists," Denny discloses. "For this reason, it's necessary for the newcomer to have connections in the business. By connections I mean a top agent or manager or other contact who knows these publishers and can get you good material to record."

"Even with the best connections in the world, the odds are against somebody just starting out in the pop field now. The casualty rate is over 99% as there are about 500 new records

released each week—out of these, only four ever hit the charts."

George Scheck, who manages the careers of Connie Francis and Mary Wells, is more optimistic. "Today, there are seven or eight major record labels and close to 40 good smaller ones throughout the United States—all continuously on the lookout for new singing talent. Above all, you must have something original to offer. Nobody wants a copy of an established artist but they might want the original you."

Scheck, who has guided the career of Connie Francis for the past 10 years and is regarded in the trade as one of the country's foremost managers, warns newcomers: "Beware of managers who want 40 to 50% of your earnings (10-20% is customary). Also stay away from those who make you all sorts of fantastic promises of fame and fortune before you've even sung a note. And when signing a contract, be sure to read all the proverbial 'fine print.'"

"Nowadays with the music business changing so rapidly and giving rise to so many new artists, the result is that many new managers are entering the field as well. Today most new artists and managers seem to 'find each other.' The manager puts up the money to help finance the artist's career—and they learn the business together. Most of these arrangements work out quite well as both artist and manager learn by their mistakes early in the game. Of course, one still hears of a few unfortunate situations where one accuses the other of fraud."

Have any questions about artist-manager obligations?

You may write directly to Mr. Scheck in care of The Eastern Conference of Personal Managers, 161 West 54th Street, New York, N.Y. 10019. He's treasurer of this organization, comprised of managers wishing to uphold the high standards of their profession—and promises to answer your problems along these lines. Incidentally, you might even enclose some material about yourself. Who knows? Managers are always looking to discover up and coming talent, too.

"A pop singer must be geared to working many kinds of gigs... record hops, colleges, nightclubs and television. It's important to be flexible and have enough in your act to appeal to different audiences and age groups." So says Joe Long, the newest member of The Four Seasons, who replaced Nick Massi earlier this year.

"Before I joined The Seasons,

I sang with a group called Lucky Us," Joe recalls. "Well, we weren't really that lucky but the experience I gained travelling around the country, playing to different types of audiences was invaluable to me, especially now that I've joined an established group."

Joe's advice to you?

"It's so hard to say exactly what to do. Timing is very important in the music business. One year there is a demand for all-boy groups or all-girl groups. One month country and western may be big and then the next month it's the English Sound. Right now, the way I see it, there's a wide-open market for rhythm and blues singles, the Soul Sound—both male and female. The best thing to do is listen to the different styles of singing popularized today—and then develop your own style geared to mass market tastes. But never sing any style material that you personally don't feel comfortable doing or it will show in your delivery of the song."

Now that you're convinced there isn't room in the recording industry for another Fabian or a younger version of Mrs. Elva Miller, you are ready to put down your own exciting sound.

Where to put it?

On a demonstration record, your musical passport for entrance into record companies.

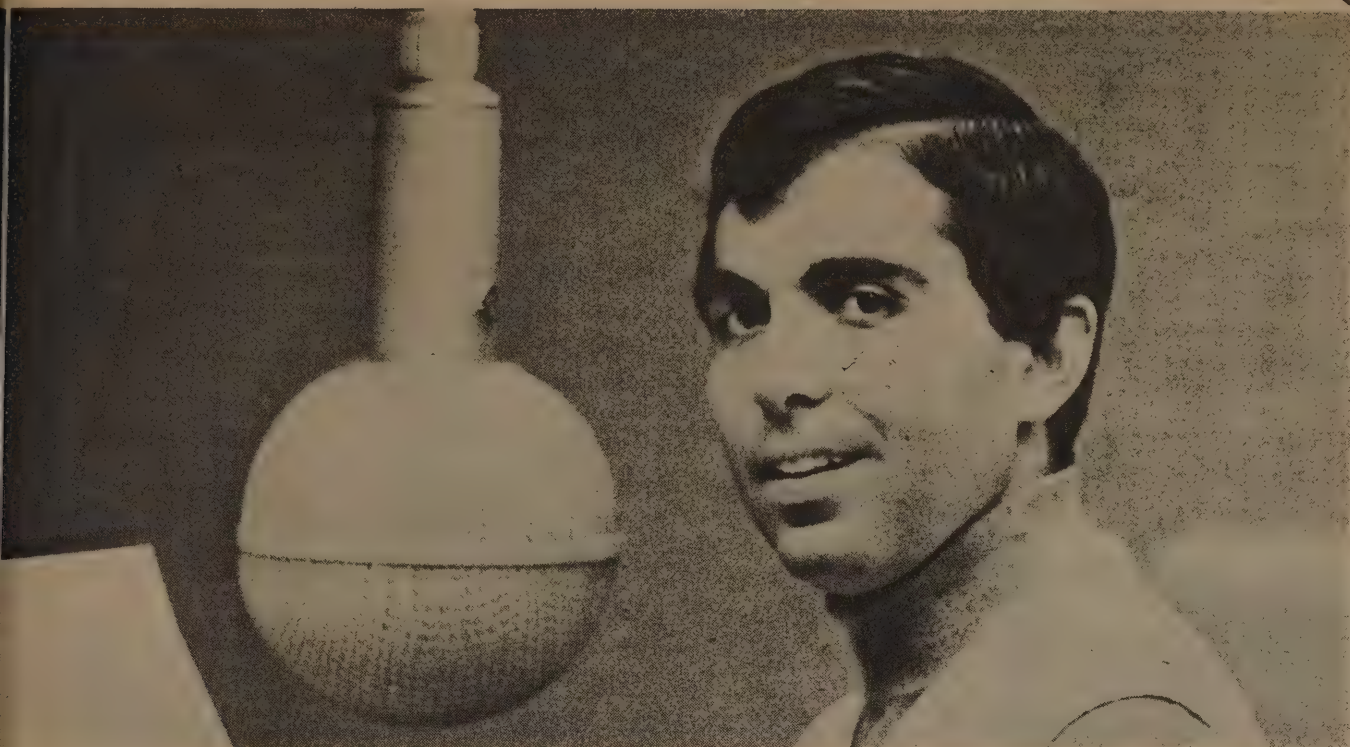
A demo, as it's called by the hippies and other fringe elements, is the only way a new artist stands a chance of being heard by a label.

But you're beautiful, talented, witty and have a smile that turns buzzards to beatles. Why, then, can't you audition in person?

A record producer explains: "A live audition is not a good barometer of one's potential. We sell an audio product. Thus, it is important for us to first hear what he sounds like on records before we even see what he looks like. Some artists come across well in person but don't have good recording voices, much the same as some attractive people fail to come over well on screen tests. If the demonstration record is interesting, we then ask for a photo and bio. Using the demo, photo and bio, we then judge whether we believe the performer has what it takes to make it in today's-pop world."

Most large cities have professional recording studios where demos can be cut. New York's Studio 76 is so busy that a minimum of 24 hours notice of cancellation must be given or booked time will be charged. Located on Broadway, in the midst of musical action,





*Anybody out there know what happened to Ric Martin? And where are all those pigeons?*

Studio 76 boasts many success stories including having recorded demos by the then unknown Jay & The Americans, Major Lance and Ruby & The Romantics.

Studio owner Ed Shelton advises artists cutting their first demo to: "Use as many instruments in the background as possible and aim for a professional sound. Practice in advance and be on time for your scheduled session. Do not use the recording facilities for any longer period of time than you've signed up for."

Shelton warns artists to beware of studios who charge for 'extras.' "When inquiring about the cost of a demo, all the charges should be clearly indicated in advance on the rate card. An hour in a studio should cost anywhere from \$20-\$55, depending on the quality, number of tracks and remixing involved in the particular record. And be wary of musicians or others connected with a studio who will 'discover' you for a fee and make all sorts of unbelievable claims of how they can promote your record. Remember, a recording studio is not a booking or a talent agency," he cautions.

The engineering whiz of Shelton's studio is George Oldham. He operates the many buttons and controls that electronically wax the sound. Within

two hours he has mixed the acetate and POP goes the singer!

Now here's what happens once you mail that demo to a record company...At MGM Records, representative of major labels, demos are listened to by a special panel consisting of the company's record producers and arrangers. They make up the A&R (artist and repertoire) department, also in charge of evaluating and selecting material for artists already under contract to record for their particular label.

"Unfortunately, most of the demos received are returned," Handwerger, as the label's publicist, tactfully admits.

Why are they rejected?

"Most are unprofessional. Some are just plain BAD!"

Suddenly brightening, the publicist gallops from his chair, pulls a folder from his files and exclaims triumphantly, "Here is some material on a new artist we've just signed as a result of hearing his demo."

"See, record companies really aren't that mean," he says with a grin.

And so, I give you the story of one Ric Martin, boy singer who won the ears and dollars of MGM recording company executives...

"Ric wrote and recorded, 'I Travel The Road' b/w 'One of

A kind' and his demo of this was sent to us recently by the Musical Director of Mutual Radio's Washington station. The fact that the disc came to our attention through someone who knows the music field and would refer only a talent that he personally believed in, was certainly in Ric's favor," comments one of the bright young men of the A&R staff.

He suggests that your platter might carry more weight with The Powers That Be in the demo dept., if it is submitted by a local radio station executive or record store owner. "Once it has been screened and approved by them, we figure that even if what we hear doesn't turn out to be serious competition to Frank Sinatra, the record must at least be a professional job and worth a listen."

The wheels of MGM's publicity mill are actively turning toward one direction: Getting Ric on the record racks.

"His demonstration record was re-recorded and just released as a single," says Handwerger, a man with a mission. "We're now about to launch a full scale national promotion campaign on Ric's behalf."

Our military maneuvers should be planned half as carefully.

"I've just finished contacting

our field men around the country who are distributing 3,500 copies of the record to radio stations," he exclaims enthusiastically. "I'll soon be approaching all communications media—radio, television, newspapers and magazines, to arrange for them to meet and interview Ric. Oh! Then, there's the pigeons. Wait till you hear about the pigeons! We're about to release thousands of carrier pigeons throughout the United States, proclaiming the message, 'Ric Martin Is Coming,' tied to their leg."

"You've left nothing out," I observed, confident that I'd soon be hearing a lot more about Ric Martin, whether by choice or pigeon.

"Yes, there is one other very important source—I always send all new records to be reviewed by the trade magazines..."

**Platter Matter:** Ric Martin's first disc, "I Travel The Road," on MGM Records, a click pick.  
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Next issue, we'll look into the world of ballet dancing.



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## •HOLY COW

(As recorded by Lee Dorsey/Amy)

**ALAN TOUSSAINT**

I can't wheel and I can't deal  
Since you walked out on me  
Holy smoke, what you're doing to me  
I can't eat and I can't sleep  
Since you walked out on me  
Holy cow, what you doing child  
Holy smoke, girl it ain't no joke.

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## •DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY

(As recorded by Mitch Ryder & The  
Detroit Wheels/New Voice)

**W. STEVENSON**

**F. LONG**

**J. MARASCALCO**

**R. BLACKWELL**

Devil with the blue dress, blue dress, blue  
dress

Devil with the blue dress on

Devil with the blue dress, blue dress, blue  
dress

Devil with the blue dress on.

Fe fe fi fi fo fo fum

Look at Molly now

Here she comes

Wearing her wig hat and shades to  
match

And her high heel shoes and her alligator  
hat

Wearing her pearls and her diamond  
rings

She's got bracelets on her fingers and  
everything.

(Repeat chorus)

Wearing her perfume, Chanel No. 5

Got to be the finest girl alive

Walks real cool, catches everybody's  
eye

She's got such good lovin' you can't say  
goodbye

Not too skinny, she's not too fat

She's a real humdinger

And I like 'em like that

(Repeat chorus).

Good golly Miss Molly

Yeah you sure like to ball

Good golly Miss Molly

Yeah you sure like to ball

You better hear me

'Cause I'm gonna call

From the early, early morning

To the early, early night

See Miss Molly rockin' at the House of  
Blue Lights

Good golly Miss Molly

You sure like to ball

When you're rockin' and a-rollin', yeah

Can't you hear your momma call

Fe fe fi fi fo fo fum

Look-a once again now here she comes

Wearing her wig hat and shades to match  
And her high heel shoes and her alligator  
hat

Wearing her pearls and her diamond rings  
She's got bracelets on her fingers and every-  
thing

(Repeat chorus).

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## •YOU ARE SHE

(As recorded by Chad & Jeremy/  
Columbia)

**CHAD STUART**

**JEREMY CLYDE**

Somewhere in the shadows of my mind  
(I know there is)  
I know there is a girl who waits for me  
Who only needs my touch to live and I  
am sure that you are she.

So walk to me and take me by the hand  
(And lead me to)

And lead me to the bright untarnished sea  
There give me love and share my dreams  
And then I'll know that you are she.

Don't even know the color of your hair  
But once I see you standing there  
I will know you instantly  
So if you're in the fields across the way  
(And wondering if)  
And wondering if you dare come up to me  
Don't hesitate, don't be afraid  
For I will know that you are she.

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## •NINETEEN DAYS

(As recorded by The Dave Clark 5/  
Epic)

**DAVE CLARK**

**DENIS PAYTON**

Oh nineteen days

In nineteen days

Nineteen days before I get to see my  
loving girl again

Nineteen days been away too long

I can't stand the pace

I'm gonna be movin' on home

I'm gonna be movin' on home

Movin' on home, I hope I find

you waiting there.

Nineteen days each town I go to

brings me nearer home

Nineteen days been workin' too hard

Work my fingers to the bone

I'm gonna be movin' on home

I'm gonna be movin' on home

Movin' on home

I hope I find you waiting there.

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## •DON'T ANSWER THE DOOR

(As recorded by B. B. King/ABC)

**J. JOHNSON**

Woman I don't want a soul

Hangin' around my house when I'm not  
at home

Woh oh oh I don't want a soul, baby  
Hangin' around my house when I'm not  
at home

I don't want you to answer the door for  
nobody, baby

Oh when you're home and you know you're  
all alone.

I don't want your sister coming by  
Because the little girl she talks too much

If she wanna come by to visit us

Tell her to meet us Sunday down at the  
church

'Cause I don't want a soul, baby  
Hangin' around my house when I'm not  
at home

Yes, I don't want you to answer the door  
for nobody, baby

When you're home and you know you're  
all alone.

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## ●HELP ME, GIRL

(As recorded by The Outsiders/  
Capitol)

**SCOTT ENGLISH  
LAURENCE WEISS**

Girl, have you ever been hungry  
So hungry that you had no pride  
Well, I got that feeling  
That biting, gnawing deep inside  
It's a funny pain  
One I can't explain  
You gotta help me, girl help me, girl  
'Cause I'm goin' insane  
Oh, I need someone, someone to comfort  
me

Be my someone, be my reality girl.

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## ●YOU KEEP ME HANGIN' ON

(As recorded by The Supremes/  
Motown)

**HOLLAND  
DOZIER  
HOLLAND**

Set me free  
Why don't you baby  
Get out of my life  
Why don't you baby  
'Cause you don't really love me  
You just keep me hangin' on  
You don't really need me  
But you keep me hangin' on.

Why do you keep a-comin' around  
Playing with my heart  
Why don't you get out of my life  
And let me make a new start  
Let me get over you  
The way you've gotten over me  
Hey, set me free  
Why don't you baby  
Let me be  
Why don't you baby  
'Cause you don't really love me  
You just keep me hangin' on,  
Now you don't really want me  
You just keep me hangin' on.

You say although we broke up  
You still wanna be just friends  
But how can we still be friends  
When seeing you only breaks my heart  
again  
And there ain't nothing I can do about it  
Set me free  
Why don't you baby  
Get out of my life  
Why don't you baby  
Set me free  
Why don't you baby  
Get out of my life  
Why don't you baby.

You claim you still care for me  
But your heart and soul needs to be free  
Now that you've got your freedom  
You wanna still hold on to me  
You don't want me for yourself  
So let me find somebody else  
Hey, hey, why don't you be a man about  
it  
And set me free  
Now you don't care a thing about me  
You're just using me  
Go on get out, get out of my life  
And let me sleep at night  
Please you don't really love me  
You just keep me hangin' on.

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## ●WHO AM I

(As recorded by Petula Clark/Warner  
Bros.)

**HATCH  
TRENT**

The buildings reach up to the sky  
The traffic thunders on the busy street  
Pavement slips beneath my feet  
I walk alone and wonder who am I.

I close my eyes and I can fly  
And I escape from all this worldly strife  
Restricted by routine of life  
But still I can't discover who am I.

I long to wake up in the morning and  
find everything has changed  
And all the people that I meet don't  
wear a frown

But every day is just the same  
I'm chasing rainbows in the rain  
All the dreams that I believe in let me down  
Maybe I'm reaching far too high  
For I have something else entirely free  
The love of someone close to me  
Not bothered by the world that hurries by  
To question such a good fortune who am I.

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Canada.

## ●STOP STOP STOP

(As recorded by The Hollies/Imperial)

**ALLAN CLARKE  
TONY HICKS**

**GRAHAM NASH**  
See the girl with cymbals on her fingers  
Entering through the door  
Rubies glistening from her navel  
Shimmering 'round the floor  
Bells on feet go ting-a-ling-a-ling  
Going through my head  
Sweat is falling just like a teardrop  
running from her head.

Now she's dancing, going through the  
movements  
Swaying to and fro  
Body moving, bringing back a memory  
Thoughts of long ago  
Blood is rushing, temperature's rising  
Sweating from my brow  
Like a snake, her body fascinates me  
I can't look away.

Now she's moving all around the tables  
Luring all in sight  
But I know that she cannot see me hidden  
by the light  
Closer, closer, she is getting nearer  
Soon she'll be at reach  
As I enter into her spotlight  
She stands lost for breath.

Now I hold her  
People are staring  
Don't know what to think  
And we struggle, knocking over tables,  
spilling all the drinks  
Can't they understand that I want her  
Happens every week  
Heavy hand upon my collar throws me  
in the street.

Stop, stop, stop all the dancing  
Give me time to breathe  
Stop, stop, stop all the dancing  
Or I'll have to leave.

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## WE READ YOUR MAIL

(Continued from page 4)

Dear Sirs:

For a very long time now I have enjoyed the great music of the Byrds and the Rolling Stones, and so, when you said in your October issue under Platter Chatter that the album by Love was a likeness of the Byrds or Rolling Stones, I went out and bought the album.

You were right; it is great, fantastic, and all that sort of stuff. Arthur Lee, the lead singer, is really great. He can do more than sing. He can write very good songs, too, like "A Message to Pretty", "Signed D.C.", and "Gazing".

I'd like to see a lot on them. Maybe even the words to the songs on their album like you did with "Daydream" and "Pet Sounds".

Oh, yes, also keep up the articles on the Lovin' Spoonful.

Peter Microulis  
Pawtucket, R.I.



We hope you saw our article on LOVE in the December H.P.

Dear Editor:

I am 15 years old and go to Roslyn High School. I read your magazine every month and think it's the grooviest magazine ever. The article on the Spoonful in the September issue was very enlightening. I think blues is where it's at. Wish you'd have more articles on blues groups.

By the way, let me tell you of the greatest group around in the blues scene - and I do mean the Blues Project. Wish you'd do an article on them. They really break things up.

Tinka Goldstein  
New York

We hope you enjoyed our 2-part article on the Blues Project.

Dear Editor:

I want to ask one little (big) question. Why don't you have any articles on Paul Revere and the Raiders? They are my fav group ever. Any other mag you pick up has something about them. You're missing out on a whole lot of things.

Criticism is over - now praise. I love your articles on the Lovin' Spoonful, Byrds, Yardbirds and Rolling Stones. Please do more on Bob Dylan, Donovan, Robbs, Young Rascals and the McCoys.

One more thing. What Len Barry said in the October issue of HP can't be taken seriously. How could he criticize the best ever - Rolling Stones, Lovin' Spoonful and Dylan. As for him, he can drop dead. Bob Dylan has more talent in the little toe on his left foot than Len Barry has in all his so-called body.

Betsy Beasley  
College Grove, Tennessee

There's been so much printed about Paul Revere & The Raiders that we're waiting to do something entirely different on them - we have several ideas in the works. In the next issue, Phil Volk will discuss bass playing.

Editor:

In the October issue of HP you said the Rolling Stones' new album "Aftermath" is no good. I think you are crazy. I would like to see you try to beat them singing.

The Stones is the greatest group who ever lived. You also said in one of the back issues they hate their fans. How could you print such trash as that?

Also, in the August issue some girl named Joan Lloyd said HP is the best mag on the stands. It's about the worst.

Every book you pick up has the Beatles in it. It's always something about those horrible Beatle rumors. Everyone made a federal case of Paul McCartney's chipped tooth.

I've got a great idea. Why don't you guys stop printing HP and go to the moon? It would be a great favor to the world.

Cathy Jones  
Coker, Alabama

You forgot something else: Our editor has acne.

Dear Editor:

I want to say "Thanks" for the great section on the Beatles in your October issue. They are the best group to come along in the past five years.

I was fortunate enough to see the Beatles when they performed in Tokyo in July. It was a large football-type building, with the Beatles in the center. I was in the next-to-last row in the entire stadium. I could still feel and hear the great beat and sound. It really was an experience.

Your magazine has the best articles on the Beatles. Fact, and not stories on how many times George calls Patti when he's away on tours.

Thank you, Hit Parader.

Sincerely,  
Roxanne Green  
Tokyo, Japan

Dear Editor:

I've been reading Hit Parader for some time and just wanted to say thank you for the October issue. I was in London during April and May and saw "Ready, Steady, GO", which

turned me on to the greatest act going (in my opinion). I've seen a lot of people from the Stones to James Brown, but nothing so unusual and magnetic as Paul Jones. I was lucky enough to see Manfred Mann live and in glorious action in Salisbury, and came home happily laden with every record of same I could find. The two pictures you ran were great. Please have more on Paul Jones in future issues.

Thank you,  
Laura Winkler  
Hannibal, Missouri

Our Gal In London, Miranda Ward, has frequent items about Paul in her column.

Dear Hit Parader:

This is for the readers of Hit Parader, so please print this letter. I have 2 Beatle records - "There's A Place" b/w "Twist & Shout" and "Do You Want To Know A Secret" b/w "Thank You, Girl". Also a Beach Boy record - "Do You Wanna Danca?" b/w "Please Let Me Wonder". I will sell any record for 75¢ each or \$2.00 for all three, or I will trade any records for the records "Do You Believe In Magic" of "Did You Ever Have To Make Up Your Mind?" by the Lovin' Spoonful. I also have the first Beatle album - "Meet The Beatles", which has "I Want To Hold Your Hand", and an early Paul Revere and the Raiders album - "Here They Come!" The albums are \$2.25 each, or I'll trade any album for the album "The Best of the Beach Boys Vol. 1".

Thank you and I hope some interested reader will write me. Keep up the great work on your groovy magazine.

Alene Jacobson  
17441 N.E. 36th St.  
Redmond, Wash. 98052

Dear Editor:

I picked up a copy of the Oct. Hit Parader for the sole reason that it had the sheet music to "Yesterday" in it, and I discovered what a great magazine it was. I read through that special Beatle section and I thought that it was absolutely marvelous. I honestly have never read better Beatle interviews in my life. They were well done and there wasn't a lot of rumors and lies mixed up in them. Also, I had never heard a lot of the information before.

The rest of the magazine seemed well put together, too, with articles that were interesting and were done as if the magazine really cared about what its readers read and felt. But I do have one suggestion. For us piano lovers please keep up the sheet music. You don't know how much fun it is to be able to listen and play hit songs. And, of course, keep up the good Beatle coverage.

Sincerely yours,  
Tempy Snow  
Windsor, Vt.

We DO care about our readers and we're really happy when we get nice letters. Sheet music will be a regular feature in H.P.



Dear Sir:

A clean one-third of the letters published in your October issue praised your fine work on the Byrds. I'm no brain or anything, but one-third seems a large enough proportion to safely state that the Byrds are really happening. Listening to their new "5D" album, one gets to thinking how much further can they go. The plain, good, old-fashioned talent that is bounding out of these boys is amazing. And with all sincerity I'm telling you that no other magazine, American or foreign, has ever given such splendid coverage to this group as Hit Parader. I was getting so sick of reading how many pairs of glasses Jim McGuinn has and that Dave Crosby hates electric lights, that it was indeed a wonderful day when I picked up the issue of Hit Parader with that sheerly magnificent interview with Dave and Jim, plus all the other groovy articles on them. I think that the reason so many adults dislike them and other long-haired boys is because they haven't truly been given a chance to read what goes on inside their heads. And the only reason for this is because no one else prints these things except for you.

Because the Byrds have been doing somewhat abstract music lately, they haven't exactly been soaring over the charts like they used to. Nevertheless, I hope you will continue your excellent coverage on them.

A reader forever,  
Cathy Giorgi  
Port Chester, New York

Dear Sir:

Congratulations on a good book; I especially enjoy the "Scene" and "Tempo" depths.

Having arrived from London three months ago and being conversant with the scene in England, I was surprised to read letters in HP praising Jeff Beck's guitar work on the Yardbirds' "Rave Up" album.

However, to set the record straight, on the "live side" of this LP Jeff Beck was not playing guitar.

The guitarist was, in fact, Eric 'Slowhand' Clapton.

The "live" side was taken from the original British-released album "5 Live Yardbirds" which was recorded at the Marquee Club, London in early 1964.

Eric Clapton left the group after their first three single releases because they were going too commercial and getting away from the blues. He now fronts his own trio in London with ex-Manfred Mann bassist Jack Bruce, and ex-Graham Bond organist - drummer Ginger Baker.

Eric Clapton has really come on since that LP was recorded and he's built up a fantastic following in the London area. Fans refer to him as "God" and during club appearances shout out things like "Let God play a solo!"

He's a very "in" person at present.

Again, thanks for your magazine.

Yours faithfully,  
Andrew Keiller  
Montreal, Quebec  
Canada

Dear Editor:

For four months I haunted my local record shop asking if the new Animals' LP had been released. "Oh, have they cut another one?" Nobody knew. And then, it was there. I bought it (I tend to be honest) and played it (no kidding!).

I discovered three things: (A) I had four of the tracks on singles - so I was out two bucks; (B) seven of the remaining eight are very good ("Gin House Blues" and "Maudie" in particular); and (C) the last song, "She'll Return It", is bad. If you've heard it, you'll know what I mean. It's comparable to a lot of the material they did two years ago. Beezlebug, what did we do to deserve this?

In the pages of your magazine they have said that John Lee Hooker's material always ends up the best for them. So, why don't they do more of his songs - like "Don't Look Back", for instance? End of sermon.

Here's to the magnificent seven!

Yours,  
Lee Meeler  
Manassas, Va.

Dear Editor:

I am a die-hard Beach Boys fan and really enjoyed your section devoted to that group in last month's issue. It is pretty hard to find a really serious article on them nowadays.

Now an observation: "Pet Sounds" is an enjoyable album that deviates refreshingly from their usual entertainment patterns, but one that is best not repeated. Maybe the Beatles' fans are content to see their favorite group drift down the road to jazz as they have done since "Rubber Soul", but I'm not going to enjoy seeing Brian Wilson drag the Beach Boys down with his new methods of arranging, and he is sure to do so if he doesn't get back in the groove for their next album. I certainly hope he will make much more use of Carl's guitar and Dennis' Drums.

Sincerely,  
Fred Jonassen  
Newton, New Jersey

Dear Sirs:

I don't know if my opinion clashes with yours but here goes: I like the Ventures.

Of course, I also like all the other happening sounds too. I play the "What's Shakin'" album every day before breakfast. Spoonful, you were good even before your time!

But seriously, I would like to bring to your attention a few facts.

The Ventures were among the pioneers of the lead-rhythm - bass - drums combination. They were also among the first groups to exploit the spectacular aspects of the guitar solo.

Furthermore: did you know the Ventures have been using a fuzz box for more than 3 years?

Finally, I think that they have one of the tightest sounds around, and some of their ideas, while not exactly "avant-garde" like Love or Blues Magoos, are really groovy. Did you hear "Fever" or even "Summer In The City" by them?

Again, I admit that they don't count as a major influence on today's scene, but they play well, and a Ventures' album is always an interesting reflection of current trends.

Thank you very much,

Yours truly,  
Pete Ralland

THE VENTURES



Dear Editor:

I just completed the November issue of Hit Parader. I find the remarks concerning the American dress made by the Mindbenders horrible. If we don't please them, tell them to go home. Why should they take our money, yet criticize our cultural behavior. They can go home. They're too narrow-minded.

Sincerely  
Gale Smith  
Newark, N.J.

Dear Editors,

I have just finished reading "The Scene" in your November magazine in which you answer Time Magazine.

I would like to congratulate you on speaking up in favor of our generation.

I agree with you when you say that some of today's songs are in poor taste, but none of them are so suggestive that it would endanger us morally.

In my opinion, how could the writers in "Time" understand the songs of today when these songs are not meant for them, but for us, the "younger generation"?

They are, as most older people are, living in the past. They condemn our way of speaking, our clothes, our dances and our music. When will they realize that the times have changed, are still changing and will continue to change?

Thank you for allowing me to express my opinion and sound-off.

Yours truly,  
Kathy Tiorito  
St. Catharines  
Ontario, Canada

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TOMMY DURKEN  
ELVIS PRESLEY

Now since my baby left me  
I've found a new place to dwell  
Down at the end of Lonely Street at  
Heartbreak Hotel  
I'm so lonely, I'm so lonely, I'm so  
lonely  
That I could die.

And though it's always crowded  
You can still find some room  
For broken-hearted lovers  
To cry there in the gloom  
And be so lonely, oh so lonely, oh so  
lonely they could die.

The bellhop's tears keep flowing  
The desk clerk's dressed in black  
They've been so long on Lonely Street  
They never will go back  
And their so lonely, oh their so lonely  
their so lonely they pray to die.

So if your baby leaves and you have  
a tale to tell  
Just take a walk down Lonely Street to  
Heartbreak Hotel  
Where you'll be so lonely,  
and I'll be so lonely  
We'll be so lonely that we could die.  
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## ●IT TEARS ME UP

(As recorded by Percy Sledge/  
Atlantic)

PENN  
OLDHAM

I see you walk with him  
I see you talk to him  
It tears me up  
It tears me up  
It starts my eyes cryin'  
Oh, can't stop cryin'.

I see him kiss your lips  
Squeeze your fingertips  
It tears me up  
It tears me up  
I feel like I'm dyin'  
Oh, I must be dyin'.

It's a cold, cruel world I'm livin' in  
I turn my back and there you are with  
my best friend  
Oh, sometimes you pass on the street,  
darling  
And you look at me as if to say I'm  
sorry, my sweet.

Maybe just saying I'm sorry would be  
enough  
But then you look back at him with a  
little smile  
And that makes me feel kinda rough  
Oh, darling, it tears me up.

I see you smile with him  
You never tire of him  
It tears me up  
It tears me up  
But there ain't nothing I can do now  
Baby, can't you see I'm still in love  
with you  
Oh, can't you see I'm still in love  
with you, baby  
Still waiting for something I can't have  
Oh it tears me up so bad, baby.

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# MIKE BLOOMFIELD

(GUITARIST with PAUL BUTTERFIELD BLUES BAND)

## PUTS DOWN EVERYTHING

### PART II

Here we are back at the Cafe Au Go Go continuing the final half of our chat with Mike Bloomfield. Since last month, Mike and the Paul Butterfield Blues Band have entered the national best-selling charts with their latest album on Elektra "East-West". Mike also played guitar with some of his buddies, the Chicago Loop, on a new single, "(When She Wants Good Lovin') She Comes To Me". In early October, the Butterfield Band turned on the British with some shows in England. Now, let's roll the tape.

**JD:** What do you think of Bo Diddley?

**MIKE:** I don't like Bo Diddley. I think he fell upon a gimmick many years ago and he's milked it ever since. He has a Mississippi accent and he uses pretty pithy subjects - like mojos and all that.

**JD:** But I saw him play to a white audience and when he did his dirty dozens, the audience never even cracked a smile.

**MIKE:** No. They take it all too seriously. The white audience in this country doesn't know what's happening in music. They have no idea how to listen. In England they know intellectually what's happening and what the words mean. They're rapidly pro-Negro. And old guys can go over there that can't even play, and because they are archaic old Negroes, they'll be applauded like mad. There are cats like Big Joe Williams that have a lot of poop left in them. But there's cats that just don't. One cat, John Henry Barbee, an old authentic blues singer who died. I met him when they tried to revive him, but he was just too old and tore up to play. Peg Leg Howell, who was recorded on Testament, is another. It was like showing a movie of an old acrobat who now is a complete cripple, feebly trying to climb his parallel bars. That's a bad thing. But guys like B.B. King and Muddy Waters who are speaking to the people - there are so many things in their music that just completely pass by the kids. Most kids listen to their music because it has a beat or because they know it's Muddy Waters and it means something cloudy and obscure to them. Or they're folkies and they know it's blues. A few cats actually listen to blues and enjoy it with all

the gusto they can. There's so much going on lyrically -- an aficionado will appreciate things that another cat will miss. I'm using that Spanish word because it's the only one. You have to live it, it's got to be part of you.

**JD:** You once said the same thing about Indian music.

**MIKE:** Right, that's another thing. I don't know the scales, but if you hear it, you can understand emotionally what's happening in that world of nuance that's going on there. That's very important if you want to get away from just playing the drone. The long piece we do is not Indian by any means. It just conveys the feeling. To get emotional is the most important thing in all music. If you can't get emotions out of your audience, it doesn't mean a thing. Swinging will almost always do that. Many of the blues bands don't swing. Swinging is an archaic term. Sometimes we don't, but we're capable of hard swing.

**JD:** Is your single going to be a hard swinger?

**MIKE:** No. Our single and LP are in "drrrd" so far.

**JD:** They're what?

**MIKE:** It's a Jewish word, it means they never got off the ground.

**JD:** Didn't Dylan write a song for the band?

**MIKE:** The song is on his album. The song is in "drrrd" too. It's called "Pillbox Hat". It's a cute song, but nothing special. We're so weary of putting out straight blues. We get uptight in sessions. Our organist, Mark, and I are writing songs and they aren't blues at all. I guess they're folk rock. We're not writing songs for the group and it's a hang-up. We should have some good stuff, but our tastes

are too high and we're all so different from each other.

**JD:** A little while ago you said the white blues bands aren't good enough, but don't you think they could be a commercial success?

**MIKE:** Sure, they might take over completely, but it will be so messed up and phoney that it won't even have a chance. It happened before and it'll happen again. It happened with guys like Elvis Presley who were talented and adapted blues in their own way. Even though he's very groovy, he ruined the original idiom. The Stones did it all over again with their ridiculous "Little Red Rooster". We're doing it in a way, too. 'Cause we're not the real thing, either. The Stones are groovy. They do good rock and roll, they do Chuck Berry songs well. But that cat can't sing. Listen to Chuck sing and then listen to Mick Jagger -- he just can't sing. I consider myself as good as most of the contemporary guitarists that I learned from. Paul Butterfield CUTS the guys he learned from. Little Walter and those cats. Paul cuts them. You gotta be THAT good to play this stuff. You've got to be as good as the cats that are playing. You can't be a pale imitation. There are things that Muddy Waters did that you just can't get to. I can't play them myself. In Chicago those people are professional musicians and they'll laugh at you. I'm sure Muddy says good things about the Stones because they do his songs. But you got to play just as good as the other cats. Then you know what's happening. Most of these British and American guys just listen to records and imitate them. When I say imitating, I mean ludicrous, accented, ridiculous, bogus, uncle tom, tasteless, crude

imitations of a really nice thing. Now they might get the notes right, but those ludicrous accents just embarrass me. I sang exactly like that for a long time and I still can't sing. If those words really mean something to you, you'll give them the right emphasis without copying somebody else. I wish I could say something good about all those cats. I'll tell you a good blues singer: Bob Dylan is a fairly good blues singer. On his new album, "Obviously 5 Believers" he does some nice singing.

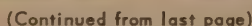
**JD:** Do you think the Motown sound will kill blues?

**MIKE:** No. Because the people that are buying Motown records aren't the people that are buying blues records. The people that buy blues records - that is, records by B.B. King, who is the biggest name in this country (Ray Charles is not straight blues anymore and Muddy sells locally) - B.B. plays the South, New York, the West Coast. He has big crowds - working class people ranging in age from 20 to 60. They know who B.B. is, he's a legend. The people who listen to Motown records are kids. But, Motown is too sugar-flavored. You can dance to it, but those dancers aren't gonna buy B.B. King. Actually, I think it's good for the blues. Anything that gets Negro culture across to the white kids is good for the blues. It might water down the blues, but it will certainly help the income of a lot of artists that aren't doing too well now. Like their songs will be recorded, and although B.B. is happy where he is, he might get the recognition he deserves.

**JD:** Have you met any young colored musicians who want to work

(Continued on next page)



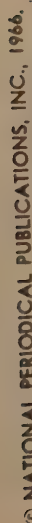


**JD:** How do you find Negroes react to your music?

**MIKE:** I'm already into it. But the way-out stuff I don't know. I don't use echo chambers and fuzztones and machines and stuff. It's like learning to play a whole new instrument. You've got to learn how to play electricity. Maybe I will someday. It's too much right now. I'm still learning how to play music. Electric music is learning how to play the amplifiers too and the other equipment, like colors, strobe lights. It's all very

**MIKE:** I use a Gibson Les Paul guitar. It's about a 1958 or 59 model. It's gold and it's got 2 pickups, a toggle switch, 4 controls. I

**MIKE:** No. I'm completely unaware of it. I lived in the suburbs, from a fairly wealthy Jewish home. I'm unaware of Chicago. I like it. It's pretty slummy. I'm aware of a lot of the blues legends there. The famous passing of Sonny Boy Williamson No. 1. His fatal stabbing. I heard it from five different people who all swore they were with him the night he died. How they brought him home, propped him up in the door, rang the bell as his inert, bleeding body tumbled in. That world I'm very aware of. □



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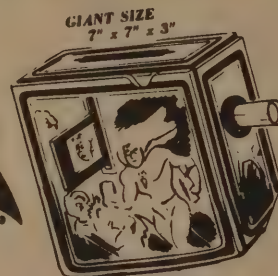
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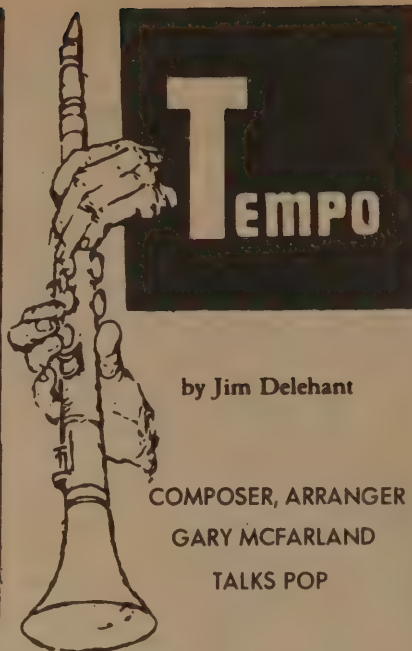
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by Jim Delehant

COMPOSER, ARRANGER

GARY MCFARLAND

TALKS POP

If I was going to arrange an album for the Beatles, I'd start off sitting down with them and finding out what material they were going to use and if they had anything in mind. Do they want a small group to back them up or some different sounds which they seem to have on everyone of their albums. They don't repeat themselves album after album.

That's what really gases me about a lot of pop records. They're looking for different sounds. In fact, the other day I heard a Sonny & Cher song and they go along for a chorus or so and there's a break with a bassoon and an oboe, or maybe an English horn. It's only about two bars. In pop music seven or eight years ago, you wouldn't hear anything like that.

Say I'm going to work with the Beatles. I want to show them off in their maximum areas and I'd also want to challenge them all the time. I want to do justice to their egos and mine. The only way that can be done is by understanding what they do and what they're capable of doing. Often a composer or arranger will underwrite a big star. There's a reluctance to create a challenge for a big name.

I really love a challenge, like the album I did for Stan Getz. I want to present a challenge, but at the same time it's a huge challenge for me. I want to explore an artist's whole musical personality. Once I have the right perspective, I begin writing. I don't have to listen to records by a person like Stan Getz because I've been listening to him for so long. I know him and I can build everything around him. But in his album I also wrote what I wanted. He wants to be challenged. "Give me some music to play. Don't play it safe with nice polite things."

As for the Beatles, I've listened to "Rubber Soul" quite a bit. And I've only heard "Revolver" once and I've dug their melodic things, "Yesterday", "Michelle" and "And I Love Her". It depends on what mood I'm in to put my finger on the high points of the Beatles' work. In my opinion, they're 5-star, excellent songwriters. They could write in any area they want to. I think they could write a show or for the theatre. They're really tuned in and have that extra little sack of magic that distinguishes the super from the fair.

In general, I would say that most jazz players don't look down their noses at rock and roll. If a jazz player doesn't like it, it's because he wouldn't want to be a rock and roll player. For the same reason a rock and roll player may look down at jazz. I've spoken to a lot of rock and roll kids who say, "Jazz is just a lot of notes and it's boring." It's strictly from their involvement with it as a performer. That's understandable. On the other hand, I know a lot of jazz players who dig rock very much. They like to listen to it, which is all that is necessary. You don't have to play it to like it.

I've always dug rhythm and blues. That, and boogie woogie, is the first kind of music I ever heard, aside from the music I sang in church as a kid. So I've always had an affinity for it.

There is an awful lot of rock and roll I don't like to listen to. Most of it isn't of superior quality. I enjoy the Beatles, the Byrds, some of the Rolling Stones, some of the sounds of the Beach Boys, Four Seasons, the Supremes. That quality of pop music I like very much. A lot of these groups are becoming more aware of the importance of utilizing all these other sounds that are out there. Eight years ago, they just used guitars, drums and a couple of chords, and maybe a tenor sax. Nowadays, these guys realize that the competition is so much greater all the time. They have to use different sounds.

Another group I dig very much is the Lovin' Spoonful. They write very good songs. They drop in different sounds in every one of their records and they have a real good rhythm feel. It's not that exaggerated, heavy 2/4.

Believe it or not, there are many more subtleties in rock and roll now. I've become quite a fan since the Beatles began. I liked the Beatles the first time I heard them. Visually, I dug them too. You can tell they're having a good time. A lot of times they're putting on everyone. But we all put on the world now and again. They were having a good time doing it. □



# MY Favorite Records



By Keith Relf of the Yardbirds



Paul Simon



Keith Relf

I liked what the Modern Jazz Quartet did on that album of 3rd stream music, a brand new music form. The merging of modern jazz with classical instruments. A quartet of violins, harp and stuff. I liked that very much. This is progressive, I thought. I listen to Bartok a lot. I listen to the "Rite of Spring" - Stravinsky. In the mornings, I get up sort of in a thick haze and I put on the "Rite of Spring". It's very pacifying and soothing. I like Mose Allison. I have one of his albums. I think it's called "I Love The Life I Lead". I like the way he sings. It's relaxed and cool. I also have an album of Gregorian chants which was recorded in some Abbey somewhere, I forget which one. People tell me "Still I'm Sad" reminded them of a Gregorian chant. The funny thing was that "Still I'm Sad" came before I heard this recording. It really pulled me up to it. I was in Greenwich Village last time I was here and I walked into a record store and they had an album of Gregorian chants. I bought it and it wasn't too much like "Still

I'm Sad". It's great. Actually, I don't listen too much to pop other than what's on the car radio when I'm traveling along. I don't buy pop records. I'm interested in what goes on though. I like Paul Simon's writing, the Beach Boys' latest stuff. One has to keep abreast of what's going on. But I don't listen to it for pleasure's sake. Pleasure comes from the albums I've described.

I haven't mentioned blues because that's in the past. We used to be blues mad three and a half years ago. It was all folk, blues and Muddy Waters and Jimmy Reed. I listen to their albums now and again but not very often. I think you can outgrow that because I think it's so limited. A 12-bar blues is very limiting. The Yardbirds were formed to play blues. But even before that we all had wide musical interests. Once the five of us were settled and understood each other as a blues band, after a while our individual tastes began showing. As each of us came up with different ideas the group began to progress. □

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## •GOOD VIBRATIONS

(As recorded by the Beach Boys/  
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**BRIAN WILSON  
MIKE LOVE**

I, I love the colorful clothes she wears  
And the way the sunlight plays upon  
her hair

I, hear the sound of a gentle word  
On the wind that lifts the perfume through  
the air

I'm picking up good vibrations

She's given me excitement

I'm picking up good vibrations

She's given me excitement

Good, good, good, good vibrations

Good, good, good, good vibrations.

Close my eyes, she's somehow closer now  
Softly smile, I know she must be kind  
When I look in her eyes  
She goes with me to a blossom world  
(Repeat chorus).

I don't know where, but she sends me  
there

Gotta keep those lovin' good vibrations

a-happening with her

Gotta keep those lovin' good vibrations

a-happening with her

Gotta keep those lovin' good vibrations

a-happening with her

Good, good, good, good vibrations

Good, good, good, good vibrations.

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# Platter Chatter

**SUNSHINE SUPERMAN**, Donovan's first big "commercial" success, is a beautiful, poetic, soothing, soaring, lyrical, rhythmic, groovy experience. Rich in exotic sounds of sitars, flutes, violins, guitars, harpsichords, bongos, abundant with lyrical imagery and pleasantly flowing melodies, this is the most refreshingly original LP to please our ears in many moons. In each musical voyage to the many scenes painted by Donovan, you encounter princesses and other gentle ladies, a fat angel, 3 king fishers, a ferris wheel, the now-famous Sunshine Superman and lots of other visions you don't run into every day. Wow! (EPIC BN 26217)

**EAST-WEST** is not the Paul Butterfield Blues Band at their best, but it's still superior to most contemporary blues albums. The tingling electrical excitement of their in-person dates, evident in their first LP, seems forced on most tracks. "Walkin' Blues", "I Got A Mind To Give Up Living" and "Work Song" come off best. "East-West" is good too, but we've had the perhaps unfair advantage of hearing it performed live a couple of times at the Cafe Au Go Go and the recorded version seems a dim caricature. Come on, you guys, you're the best blues band today. Let's have something more representative on records. (ELEKTRA EKS-7315)

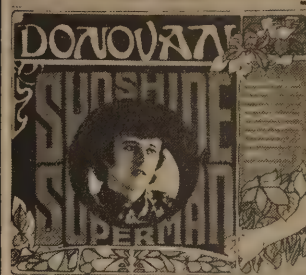
**ALTO BLUE**, **PRES AND HIS CABINET** and **SOUL MATES** are three of the best VSP releases for anyone who wants to hear jazz giants like Johnny Hodges, Lester Young, Dizzy Gillespie and Roy Eldridge enjoying themselves, making music that's sheer pleasure for them and for any fortunate listener. All the music is from historic Verve recording sessions in the 1950's, a good era for happy swinging jazz. Sidemen include Oscar Peterson, Ben Webster, Ray Brown, Teddy Wilson, Lionel Hampton, Buddy Rich, Count Basie, Harry Edison and such all-star sessions are certainly rare these days. (VSP - 20, VSP - 27, VSP - 28)

**PRETTY FLAMINGO** is the last of five excellent albums by Manfred Mann on United Artists Records. It's also lead singer Paul Jones' last session with the group. The title tune is groovy, as is "Machines" with its ominous clanking sound of encroaching automation. Also dig "Tired Of Trying, Bored With Living, Scared Of Dying", "It's Getting Late" and the wild "Tennessee Waltz" and you'll know why their always fresh, rhythmic rock-jazz sound made the Manfreds one of England's top groups for years. We recommend all their albums highly too. (UNITED ARTISTS UAS 6549)

**THE SOUNDS OF INDIA** features new teenage idol Ravi Shankar on sitar. Ever since the Beatles, Byrds, Stones and a hundred others picked up the sitar, the already monumental reputation of Ravi Shankar increased further. On this album Shankar, accompanied by Chatur Lal on Tabla and Nodu C. Mullick on Tamboura, weaves a fantastically complex musical tapestry with his sitar. Moods shift, build, explode and subside as his nimble fingers produce a fantastic variety of sounds. He also explains each Raga before he plays it, and the liner notes include a comprehensive description of the music. Groovy. (COLUMBIA CS 9296)

**THE SUN AIN'T GONNA SHINE ANYMORE** was a nice hit for the Walker Brothers so they named an album after it. They do eleven other songs too, and each displays the versatility of these three Americans who are such a giant success in England they might never come home. As long as they keep turning out bigbigbig-sounding records like "Baby, You Don't Have To Tell Me", "Don't Fight It" and "People Get Ready", they'll have lots of fans. (SMASH MGS 27082)

**REVOLVER** represents the pinnacle of pop music. No group has been as consistently creative as the Beatles, though the Spoonful and Beach Boys are coming closer all the time (and "Good Day Sunshine" is very Spoon-fulish). Rather than analyze the music we just suggest that you listen to "Revolver" three or four times a day and marvel at the lyrics, melodies, various instrumental backgrounds, special effects and everything. (CAPITOL ST - 2578)



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## ● I GOT THE FEELIN' (OH NO)

(As recorded by Neil Diamond/Bang)

**NEIL DIAMOND**

Oh no, no, no, no  
Baby, something's wrong  
Oh no, no, no, no  
That old time fire is gone  
It's not so much the things you say, love  
It's what you don't say  
I'm afraid of  
I got the feelin'  
I'm hearing goodbye  
Don't have to say it  
It's there in your eyes  
Oh why, oh my.

Oh no, no, no, no  
You don't smile the same  
Oh no, no, no, no  
Like you've been hidin' pain  
I love you so much  
I could taste it  
But girl your eyes tell me it's wasted  
(repeat chorus).

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## ● ECHOES

(As recorded by Gene Clark/Columbia)

**GENE CLARK**

On the streets you look again, at the  
places you have been  
Or the moments that you thought, where  
am I going  
Tho' the walls are like the dead, they  
reflect the things you've said  
And the echoes in your head continue  
showing  
Here the castles you can build, out of  
dreams you have fulfilled  
Won't keep out all of the ill wind that  
is blowing  
And you'll look still for a trace of an  
opening in the place  
Where you'll find the life that you were  
used to knowing.

You can walk out in the night and be  
sure that it's all right  
To exaggerate the world that's only being  
You can watch Regina dance, through the  
crystal panes of glass  
Yet you know that there's so much that  
she's not seeing  
Still you hold one precious thought,  
After all this time you've thought,  
That she might be just protecting what  
she longs for  
And her eyes are veiled with black, cause  
she plays she can't look back  
At the love she wanted so, now says is  
no more.

The lights go on, commence the cold, as  
your senses will be sold  
To the parrot losers mimicking no reasons  
To pretend that what they are, from the  
fact completely far  
While the truth is more betrayal, lies and  
treason  
Build their towers in the sand, don the  
roles of their command  
While their kingdom is the innocence  
they're stealing  
And infection easily spreads, through the  
searching, twisted heads  
As they team up to tear down each  
other's feelings.

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## ● WINCHESTER CATHEDRAL

(As recorded by The New Vaudeville Band/Fontana)

**G. STEPHENS**

Winchester Cathedral, you're bringing  
me down  
You stood and you watched as  
My baby left town  
You could have done something  
But you didn't try  
You didn't do nothing  
You let her walk by.

Now everyone knows just how much  
I need that gal  
She wouldn't have gone far away  
If only you started ringing your bell.

Winchester Cathedral, you're bringing  
me down  
You stood and you watched as  
My baby left town.

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## ● (WHEN SHE NEEDS GOOD LOVIN') SHE COMES TO ME

(As recorded by Chicago Loop/Bell)

**JUDITH NOVY**

**BOB SLAWSON**

**CARMINE RIALE**

**JOHN SIOMOS**

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bha-bah-pah.

She goes down to the baker when she  
wants a cake  
She goes down to the butcher when she  
wants a steak  
She goes down to the doctor when she's  
got a cold  
She goes down to a gypsy when she wants  
her fortune told  
But when she needs good lovin' my baby  
comes to me.

Repeat chorus.

She goes down to big daddy when she  
wants a mink  
She goes down to the plumber when she  
wants to fix her sink  
She goes down to her father when she  
wants new shoes  
She goes down to her mother when she  
has got the blues  
But when she wants good lovin' my baby  
comes to me.

Repeat chorus.

When she wants good 'lovin' my baby  
comes to me  
She comes to me  
She comes to me.

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## ● THE PROUD ONE

(As recorded by Frankie Valli/Philips)

**BOB CREWE**

**BOB AUDIO**

Livin' is dyin' 'cuz you left me cryin'  
Now there's no use tryin' to go on  
Each night and day, baby, pretending  
there will be a happy ending  
Burnin' down deep inside, got a heart  
break that I can't hide.

I'm not the proud one, I need you  
I'm beggin' to you, baby, please  
You're the proud one believe me  
This man is down on his knees, baby,  
please.

Baby, remember when you were warm  
and tender  
Beggin' me surrender to your charms  
You gave me those sweet lips, said use  
them

Oh, why did I abuse them  
Didn't know good from bad, girl  
I didn't know what I had.

I'm not the proud one, I need you  
I'm beggin' to you, baby, please  
You're the proud one believe me  
This man is down on his knees, baby,  
please.

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## ● THE WHEEL OF HURT

(As recorded by Al Martino/Capitol)

**CHARLES SINGLETON**

**EDDIE SNYDER**

When the wheel of hurt comes wheeling  
'round to you  
You're gonna know what it means to be  
lonely  
You're gonna know what it means to be  
blue  
You're gonna know how it feels to feel  
your heart break in two  
When the wheel of hurt comes wheeling  
'round to you.

I'll see you crying bitter tears one day,  
baby  
I'll hear you say you're sorry we are  
through  
But I'll be the first one to help you  
'Cause you need someone that's true  
When the wheel of hurt comes wheeling  
'round to you.

You're gonna learn the truth the hard  
way  
And when you do you'll always know that  
it's bad luck to hurt somebody  
When that somebody loves you so  
It may be today or it may be tomorrow  
You'll have to pay when you're payment  
is due  
And maybe then you'll realize how much  
pain you put me through  
When the wheel of hurt comes wheeling  
'round to you  
When the wheel of hurt comes wheeling  
'round to you.

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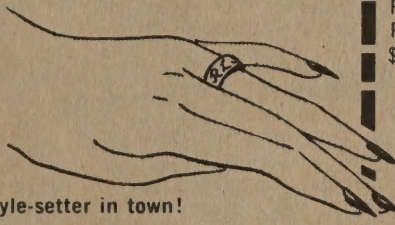
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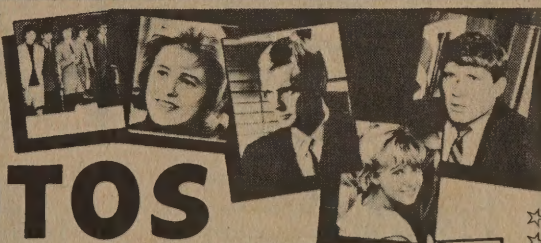
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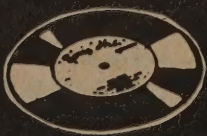


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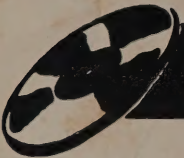
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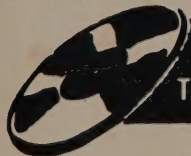
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